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LITERATURE.

Essays, chiefly on Poetry. By Aubrey de Vere. In 2 vols. (Macmillan.)

THERE is probably not one among the readers of the ACADEMY to whom Mr. Aubrey de Vere is altogether a stranger, and, therefore, it is almost a remark of supererogation to say that these volumes contain much good matter embodied in a pleasing and graceful form. They contain, indeed, so much that is admirable that it seems ungracious to tell the whole truth concerning them—the whole truth, including the fact that they leave behind (such, at least, is the experience of one reader) a vague but unmistakable feeling of disappointment. This feeling is, I think, partly due to the title which Mr. Aubrey de Vere has given to his work. It seems to be justified by the headings of the separate papers, and to be in itself about the most simple and obvious title which could have been chosen; and yet as we read we feel that we are not finding, or finding only in small measure, something which we naturally expect to find in large measure in a collection of essays, "chiefly on poetry." This something wanting may best be described as literary interest. Poetry is a mode of thought or emotion which makes for itself a vesture, or rather a body, of expression; and adequate criticism of poetry must deal at once with its indwelling spirit and with its outward manifestation, which are in literature as indissolubly bound together as character and conduct in life. Much recent criticism has been noticeably partial and, therefore, defective. It has dealt almost exclusively with externals; has been eloquent upon metres while it has ignored morals; and has treated poetry as a mere art-craft in which expression counts for everything and the matter expressed counts for little or nothing. To those who know anything of Mr. Aubrey de Vere's mind as it is revealed in his own verse it is needless to say that for him such a critical method has no charm—is, indeed, repellent as a wilful and perverse missing of the one thing needful. To him (vol. ii., p. 169):

"poetry is a practical thing, rooted in realities, embodying the complete mind of a nation, and corresponding with the estimate formed by that nation on every important subject—religion, philosophy, politics, art, science—as well as with its morals and manners."

This is a broader and saner view than that of the mere aesthetic critic. But as a statement of the office of poetry it is wanting in completeness, or rather in definiteness; for what Mr. Aubrey de Vere says of the poetry of a nation is true also of its worthy prose—of its expression of itself in any literary form. The materials of poetry—observation, thought,

emotion—are the materials of prose as well; but they are handled by the poet in a different manner from that of the proseman, and the peculiar charm and value of poetry, as poetry, are found in this difference in the handling. Hence it is that disquisitions on metres, sound effects, use of imagery—all the things which go to make up what we call *technique*—are not mere intellectual trivialities. These are the means by which the poet attains the special end for the attainment of which poetry exists; and criticism misses its way not by regarding them, but by regarding them as ends instead of as means. Mr. Aubrey de Vere seems to me to miss his way by a too general disregard of them. Poetry has two elements of value—the thing said and the manner of saying it; and it is impossible to say that one is of greater value than the other, just as it is impossible to say whether the acid on the alkali be more essential to the composition of a salt, for without either the salt could not exist. In the majority of these essays Mr. Aubrey de Vere makes the mistake of supposing that he can render the essence of a poet's work by describing what we may call the raw material of his thought and sentiment, whereas the poet's peculiar power over his readers resides largely in the treatment to which this raw material is subjected in the mind's laboratory. A writer who is himself a poet must implicitly acknowledge this. My complaint merely is that his explicit acknowledgements are wanting in frequency and force. Not that they are altogether absent. They appear several times in the course of the two essays on Wordsworth; there more clearly than elsewhere, perhaps because Mr. Aubrey de Vere's delight in Wordsworth is so unalloyed and his admiration so intense that even the externals of Wordsworth's treatment have an interest which the externals of poetry in general do not inspire in him. The passage in which he speaks of Wordsworth's treatment of the details of nature is full of fine discrimination; and his remarks upon such a comparative triviality as the metrical scheme of the great "Ode on the Intimations of Immortality," though a little more obvious, are as just as if they had been made by the most pious devotees of form. As a rule, however, Mr. Aubrey de Vere prefers the high places of the intellect to these lower literary levels, and is more uniformly philosophical than we expect any man to be who writes "chiefly on poetry." A friend of mine, an enthusiastic Landorian, opening the second volume by instinct in the middle of the essay on Landor, was shocked to observe a sentence beginning with some terrible words about "that Fall which depraved the Will and subverted the order of man's moral being"; and, like Paolo and Francesca, "read no more that day," or, indeed, on any succeeding day. From Landor's verse to the theological dogma of the Fall is certainly "a far cry," but this is Mr. Aubrey de Vere's way. He tells us (vol. i., p. 103) that "as a mountain is best described from the slopes of an opposite mountain, so poetry of a high order is best discerned in its true proportions when contemplated from the heights of a spiritual philosophy"; and this habit of testing all poetry by philosophical canons, while it undoubtedly imparts to his work one kind of

interest, deprives it of interest of another kind which unfortunately happens to be the very kind that we expect and want.

Then, too, Mr. Aubrey de Vere's style, though fluent, correct, and dignified, is lacking in that grip which is given by the living expression of the vividly conceived thought in the apt word that such a thought always brings with it. It is expatiatory, and gives us no sense of inevitableness. The writer himself wisely remarks (vol. ii., p. 93) that "energetic truth forbids diffuseness, for it is through brief select expression that thoughts disclose their character. Clearness and intensity are thus found together, and to write with these is to write with force." This is well put; but, if we apply these words to Mr. Aubrey de Vere's own style, we are compelled to draw the inference that his realisation of the truth he has to expound is very insufficiently "energetic," for he is frequently diffuse, hardly ever intense, and not always even clear. This last charge may seem to some readers perverse, and, perhaps, unintelligible, so I had better explain my meaning by a little elaboration. I must not be understood to say that Mr. Aubrey de Vere is ever obscure with that purely literary obscurity which makes any single sentence at all difficult to understand. The want of clearness inheres not in parts, but in the whole; and it evidently comes from the lack of that energetic dealing with truth which he so rightly admires. Thoughts can only be made readily and vividly apprehensible when they are conceived in outlines which can be grasped and retained by the perceptive intellect; but in these pages the outlines of thought are often altogether invisible. In one of the most ambitious of his essays, Mr. Aubrey de Vere has a good deal to say about poetic versatility, yet when we reach the close of his utterances upon this theme we cannot feel that we know what his conception of versatility really is. On one page versatility appears as simple flexibility of the intellect, on another it is identified with dramatic insight, on a third it is a merely imitative faculty; and the word never seems to bear the simple and obvious sense of variety of aptitude—such, for example, as was manifested by the late Lord Lytton, who made his mark as novelist, poet, essayist, politician, and playwright. There is in the same essay a distinction drawn between two classes of poets, in which the want of outline is so apparent as to make the classification really useless; but this essay abounds in instances of hazy thought and expression. "It is, of course," writes Mr. Aubrey de Vere (vol. ii., p. 103) "in dramatic poetry that versatility is most needed, but all genuine poetry is in its spirit dramatic"; and on the same page we read that "sympathy is, in truth, versatility of heart." To the lazy reader such sentences have a satisfactorily edifying sound; but, though the saying may seem severe, they really darken counsel by words without knowledge. If, for example, the word "dramatic" as applied to poetry means anything at all, it means the quality or qualities which distinguish a certain kind of poetry from all other kinds; and, therefore, to say that all genuine poetry—such poetry, for example, as Milton's sonnet on his blindness, and Shelley's "Skylark"—is in spirit dramatic is to use language as a mere

plaything Nor is the second sentence more satisfactory. Sympathy in itself has no recognisable likeness to versatility, though *catholicity* of sympathy may have a certain analogy to that variety of endowment which characterises the intellect which we describe as versatile; but even with this correction the *dictum* wants relevance to the subject under discussion. One cannot help feeling that Mr. Aubrey de Vere has too often written *currente calamo*, allowing one thought to suggest another, rather than working on a previously laid-out ground-plan; and this is a method which can never have an outcome in really coherent and symmetrical performance.

The first of the essays—"Characteristics of Spenser's Poetry"—is rich in interesting matter, though it may be doubted whether Mr. Aubrey de Vere establishes his ingenious contention that the *Fairy Queen* is strong in human interest; and indeed in another essay (vol. ii., p. 116) he seems explicitly to abandon it by saying that "Spenser's fairyland will never be much frequented by those whose sympathies are exclusively with action, passion, and character," these being the three elements of which human interest is compact. The most valuable paper in the two volumes is undoubtedly that which deals with "The Genius and Passion of Wordsworth," and which is devoted to a demonstration of the truth often questioned even by Wordsworthians, that passion, so far from being absent in Wordsworth's work, is really "one of the primary notes of his genius." The fact is that the significance of the word passion and its derivatives has of late been narrowed and degraded, and Mr. Aubrey de Vere shows the applicability of such words to the poetry under consideration by restoring to them their true value. He writes (vol. i., p. 111):

"Passion is not appetite. It means profound and intense feeling, addressed first to all that relates to the human ties, and next to remote objects, whether above or around us, so far as they can be coloured by human imagination and emotion. Genuine poetic passion, when dealing with human themes, must show the depth and preciousness, nay, it must imply the infinitude, which belongs to all the divinely-created bonds of earthly life, and should not exhaust itself, as is now so disproportionately common, upon a single form of love—that form the claims of which the readers of verse require least to be reminded of. 'Love poetry' has been said to be 'poetry ready-made.' The great classic poets were never thus absorbed by a single theme. It is a sign rather of hard than tender natures if they can be touched by the most fiery stimulants alone."

And again (vol. i., p. 125):

"It [Wordsworth's poetry] has been admired for its wisdom, and doubtless it is wise; for its purity, and nothing can be more pure; for its truthfulness to nature, and it is ever true to her; but if it had been unmixed with passion, it would have lacked what is essentially characteristic of it. Remove from Wordsworth's meditative poetry the element of passion—not the passion which obscures and destroys, but that 'unconsuming fire of light' which kindles into a more radiant distinctness all that it touches—and much of it would sink into the merely didactic, that is to say, the prosaic."

This is the view which appeals to all who truly feel the power of Wordsworth; but his

passion is not that which perturbs and excites, but that which steadies while it inspires. Mr. William Watson, in his remarkable and penetratingly imaginative poem "Wordsworth's Grave" (*National Review*, September, 1887), after speaking of the poet's "impassioned argument" has the stanza

"Impassioned? ay, to the song's ecstatic core!
Though far removed were clangour, storm,
and feud;
For plenteous health was his, exceeding store
Of joy, and an impassioned quietude."

In this plenteous health, this store of joy, and in the quietude which comes from the possession of these great rare gifts we find, with Mr. Watson, the secret of Wordsworth's power to "heal and arm and plenish and sustain." His is not the passion of convulsive movement, but of healthy activity—the passion not of one emotion broken loose, but of all emotions in sweet co-ordination; the passion of a nature which, like the cloud, "moveth altogether if it move at all."

Mr. Aubrey de Vere's delightful "Recollections of Wordsworth" ought to be reviewed by means of quotation rather than of comment, and for quotation space is wanting. Nothing more interesting is to be found in these volumes, though since the first publication of the paper it has evidently been largely utilised by writers upon Wordsworth, and much of it has, therefore, lost the special interest which belongs to absolute novelty. The five essays on the successive volumes of Sir Henry Taylor's dramas and poems might, I think, with advantage have been re-written and condensed into one paper; as in their present form they contain too much merely descriptive matter—which long ago served its turn—to be of permanent interest. Of the three essays devoted not to poetical but to religious themes nothing must here be said, for they could not be treated adequately in half a dozen sentences. The essay on "The Subjective Difficulties in Religion" contains much that is well put, but as a fresh contribution to the thought of to-day is somewhat wanting in weight. There is much more that will really come home to most readers in the beautiful study entitled "A Saint," which deals with S. Aloysius Gonzaga; and in the equally beautiful imaginary letter of the hermit Ambrosius, written to illustrate the quality of "The Human Affections in the Early Church." Indeed there is scattered up and down these volumes much that cannot possibly be read without pleasure and profit; and I can only hope that in the strictures I have felt compelled to make I have not deviated into even seeming disrespect for a writer who, through a long and honoured life, has been loyal to the best and loftiest traditions of English literature.

JAMES ASHCROFT NOBLE.

On Parliamentary Government in England: its Origin, Development, and Practical Operation. By Alpheus Todd, Librarian of Parliament for the Dominion of Canada, &c. Second Edition, by his Son. In 2 vols. Vol. I. (Longmans.)

THE first edition of this valuable work has scarcely attracted the attention that it deserved. The first volume was in one sense prematurely published, with the omission of

certain chapters which ought to have formed part of it, in order that it might be laid before public men in Canada with a view to the settlement of various questions at the constitution of the new Dominion in 1867. Those chapters which were not sufficiently advanced were then relegated to the second volume, which was published two years later. The author seems to have been a sort of constitutional adviser to the statesmen and legislators of Canada. Parliamentary studies were to him a constant pursuit during an official life of more than fifty years spent in the parliamentary library at Ottawa; and even at the outset of his career, when he was only twenty, he had compiled, in advance of Sir Erskine May, a work on *The Practice and Privileges of the Two Houses of Parliament*, which still retains its place as an authority.

The present work now appears with its matter arranged for the first time according to the author's original design, and with very considerable additions to the text, as well as other alterations made by the author in MS. before his death. It is, in fact, almost a new work, and we propose to discuss its merits as if this were the original edition.

The editor has done well in his preface to call attention to "the eminently practical character of the work." For a truly scientific treatise on the English Constitution the time, perhaps, is not yet come. Assuredly we are accustomed to the most crude and ill-considered statements, even from writers who ought to know better, as to the principles of which that constitution is composed. But much has been gained, and a great step taken towards a more philosophic treatment of the subject, when facts and precedents relating to the working of the machine of government have been so admirably digested as is done in the work before us. For here we have the powers of each separate element in the constitution carefully examined by the light of an exhaustive historical survey. No case appears to have escaped the author's notice which is in any way material to the rights and prerogative of the Crown, the liberties of either House of Parliament, or the responsibility of public departments. The whole subject is carefully mapped out under distinctive headings, and the actual working of our political system in each particular point is illustrated by the most copious references in footnotes to instances by which the underlying principles may be clearly ascertained.

It is impossible to survey such a grand inheritance of laws, institutions, traditions, and principles of government, and to think of the happiness and freedom which have resulted from their smooth and harmonious working without a certain enthusiasm mingled with anxiety; and Dr. Todd makes it evident enough in his introduction that he feels strongly on certain points. We could have wished that he had kept politics a little more out of sight; but, like many other people, he dreads the spread of democracy, and his remarks on this head are none the less interesting reading because the last Reform Act that he was able to criticise was that of 1867. He regrets the tendency, manifest even then, to extinguish the few remaining small boroughs, and to weaken still further the executive authority and the power of the House of Lords. Many will doubtless feel

with him on these points; nor, perhaps, does he greatly exceed the functions of an exponent of the constitution in pointing out the dangers which may arise from recent legislation. He is, however, on more questionable ground in suggesting remedies. He would claim as a right for the Crown and the House of Lords that they should be "adequately represented" in the House of Commons, and this, too, because, as he considers, "that branch of the legislature has now become the source and centre of political power." This is really such a tribute to democracy as no avowed democrat could pay; for if the two higher elements in the constitution cannot make their weight felt without being "represented" in the lower, it is clear that democracy is already come, and all else is empty form.

Now this is a conclusion which Dr. Todd would not have accepted; nor is it a natural corollary from the constitutional facts which he has been at so much pains to elucidate. Why should it be supposed that the Crown and the House of Lords are impotent, or that the influence of the Crown, at least, is not sufficiently felt in the lower chamber? In a certain sense, it is not desirable that it should be felt there at all. But I should rather say myself that one great reason why the lower chamber is strong is because when it is at issue with the upper it has generally the support of the Crown—that is to say, of the Crown's constitutional advisers. No one would think of passing through the Commons a measure likely to be distasteful to the Lords without government support, unless the party responsible for it were prepared to take the reins themselves, and so force it upon the acceptance of the Peers. Nor must it be supposed that even in such a case a change of government would ensue as a mere matter of course. For although the Commons have it generally in their power to compel the resignation of a ministry with which they are dissatisfied, the sovereign is by no means bound to accept a resignation so tendered. For the Commons, unlike the Lords, are a fluctuating body; and a dissolution may solve the difficulty, if a new parliament is found better disposed towards the existing government.

No doubt it is by the pressure they exercise upon the sovereign through the power they have of dismissing her advisers that the Commons in our day possess so much significance. Of old it was through the Lords only that a check could be put upon arbitrary power. The Lords really ruled the country, the Commons presented the grievances of the people. And as this was their real *raison d'être*—not to represent the second or third hand opinions of "the masses" on questions, perhaps, of European policy (which of course the said masses cannot understand), but simply to show how the interests of their constituents were affected by existing laws or proposed taxation, and possibly might be influenced for the better by new legislation—the Commons, before the days of the Tudors, were probably truer representatives of the people than they are now in the era of reform. The very fact that the House of Commons has become such an engine of government has really gone far to make it less of a representative body than it otherwise would have been; for since the Revolution of 1688

ministers have constantly endeavoured to control it, first by bribery, afterwards by caucuses, by reform bills and by floods of oratory studiously addressed to each new mass of ignorance that either has just been or is intended presently to be enfranchised.

The remedy for this state of matters—and for the concomitant evil of parliamentary obstruction—must ultimately be found not so much in any new measures for the improvement of our legislative machinery, as in a general recognition that the functions and representative character of the Lords have been too much undervalued. Dr. Todd would have some reform of the Upper House "to enable it to retain its hold on the national sympathies." The national sympathies will go with it, if it does its duty. Why should the nation not sympathise with a body of men who are called to council, for the most part, simply as being heads of families, not as successful orators, ambitious lawyers, and busy promoters of schemes which, whether for the public interest or not, are started for private gain? If we chose a number of heads of families by lottery throughout the kingdom, I imagine their opinions would be, on the whole, more genuine and more really representative of what the general public thinks than those of a trebly reformed House of Commons; and surely it is no drawback to heads of families that they have distinguished ancestors. The real danger to the state is in what we must be permitted to call the bad political ethics of the day, which we are sorry to see reproduced even in Dr. Todd's book, where he insists (p. 41) that it is "not the duty of the House of Lords" to continue a persistent opposition to the House of Commons. Not the duty! If he had said it was hardly in the nature of things possible he would have said the truth, for there are always legitimate means of bringing Lords and Commons gradually to agreement. But to put it as a matter of duty on the Lords' part always to succumb to pressure is simply to preach bad morality. For it is clearly the duty of all, peers or commoners, who have votes of any kind, to use them for what they conscientiously believe to be the best interests of the country; and there is no abstract reason why the Lords should not reject a Bill sent up to them ten times over if they conscientiously think it very mischievous. It is really by timid counsels in such cases, even more than from their dogged obstinacy of old (which was bad only so far as it sought to protect selfish interests and corrupt practices) that the Lords have lowered their prestige and become of little account in our days. They have a great chance now when the Commons have lowered theirs still more. But if we attempt by false morality to weaken their sense of duty we must not go on to blame them, as Dr. Todd does immediately afterwards, for remissness in the discharge of their constitutional functions.

That the Crown requires to be better represented in the Commons is surely a delusion; for it is shown by Dr. Todd himself in the volume before us that the rise of the Commons was greatly due to the fact that ministers of the Crown have continually sat among them ever since the Revolution of 1688. From that day cabinet government—till then

looked upon as a disreputable thing—became a recognised system; and a cabinet being once understood to be responsible for the King's acts, a new mode of intercourse was established between the Sovereign and the two houses, by means of which the affairs of this country have ever since been conducted. It is true, the *personal* power of the Crown is less than it was before; but that is just because the Crown really is represented in the House of Commons, which it never was under the old system of government by prerogative. To the immense advantage of the Sovereign herself, as well as of her people, her ministers are now compelled to satisfy the representatives of the latter that they are duly careful of their interests; and the House of Commons, having unlimited power of questioning her Majesty's representatives daily sitting among them, has in this way become a real engine of government, which it never was and never could be until this system was established.

These criticisms, however, affect only some remarks in the general view of the subject laid down in the author's introductory chapter; and I fear I have scarcely done justice to that "eminently practical character of the work" to which I have already alluded. This is indeed a thing which it is difficult to illustrate in a review like the present. A brief note of the contents of the volume must suffice. After the general introduction, the author gives a brief account of the development of parliamentary government, a valuable condensed history of the different administrations since 1782, showing the cause of the dissolution of each, and a tabular view of the same thing for more convenient reference, a lengthy chapter on the Sovereign and the royal prerogative, and others on the prerogative in its various aspects as regards Parliament, the church, the army and navy, honors, officers, taxation, and so forth, with separate chapters on the mode of control which Parliament has the means of putting in force in each of these departments. Under the head of the Sovereign there is an interesting chapter on the comparatively recent recognition of the right to employ a private secretary, and the difficulties which for a long time beset the recognition of that right. Here we may point out a slip on p. 295, which would make it appear that the Prince Regent was called to the throne in 1810. The author meant to refer to a thing done after the prince was appointed Regent, not after the Regent was called to the throne.

JAMES GAIRDNER.

The Imperial Gazetteer of India. Second Edition. In 14 vols. (Trübner.)

THE monumental work by which Sir W. Hunter has crowned his life of brilliant and useful labour is already well-known from the first edition published in 1881. That edition, however, had the disadvantage of having been prepared before the taking of the census which was effected in the same year; and this is in itself a sufficient justification for the appearance of the present reprint. More especially has it been necessary to revise the sixth volume, which, professedly an article on the word "India," forms a digest in which the distinguished editor of the *Gazetteer* distils—with his own hand—the essence of the whole work compiled by his colleagues

and himself. We can easily understand the statement in the preface, that it represents the fruit of a long period of continuous condensation. The appearance of the India Office's decennial statement of 1885, and the publication of many new works, principally German and English, on various portions of Hindu and Buddhist science and literature, have furnished a quantity of fresh matter. It would be impossible, in these columns, to indicate the extent to which the *Gazetteer* at large has benefited by the revision. Even in regard to the sixth volume we can only state very generally what are the latest results most ably summarised.

Many Indian subjects are—as the author, with the modesty of a genuine inquirer, admits—"still open questions." He has often had to content himself with recording conclusions, or even mere general impressions, without entering into controversy. He has had recourse to the best authorities. Only on one topic—the history of Christianity in India—does he lay claim to having written "from original sources and local inquiry." The general plan of the work will be familiar to those who have studied the first edition. Passing from the physical features of the country to a description of the races by which it is peopled, the author proceeds to tell the history of the past. This he has done in a rapid, but readable, narrative, which leads one to hope that he may some day develop a more complete record which will take its place among the classical histories of our language. The book concludes with a statistical abstract, under appropriate classified heads. An excellent index completes the usefulness of the work.

It would not be extravagant praise to say that this one volume of 700 pages contains all that is likely to be required by ordinary students of Indian subjects. The historical portion is confessedly incomplete; but that somewhat incurious personage, "the general reader," is well known to have but moderate desires in the direction of Indian history. Indeed, so far as the Hindu period is concerned, there are hardly any materials forthcoming. The metaphysical tendencies of the Hindu mind, what we may, perhaps, summarily call its haziness and laziness, have prevented the preservation of any of those annals which, with most Oriental peoples, have furnished records for the use of the historian. It was at one time thought that this barren period might be measured by millenniums. Sir W. Hunter inclines towards the more moderate estimates usually favoured by modern writers. The earliest documents of Indian history are, in fact, the edicts of Asoka, the grandson of Chandra Gupta. The latter, having contrived to make himself master of the country known to modern times as Bihâr, contracted an alliance with Seleucus, the successor of Alexander the Great, and married his daughter. From the edicts of his grandson, cut on rocks and pillars on many widely distant sites in Northern India, we learn that Asoka was in some sort of relations with Antiochus II., with Ptolemy Philadelphus, and with Antigonus Gonatas; that in his day Buddhism became the state church over a vast extent of country; and that the seat of this Eurasian (?) empire was near Patna in the third century before the Christian era. From a few coins

and metal or stone inscriptions we gather that this empire was overrun by invaders from Central Asia after the destruction of the Graeco-Bactrian power in those regions. From the itineraries of Chinese travellers we learn that Buddhism held its own for some centuries, declining in the seventh century of the Christian era, and becoming utterly subverted, in its original seats, about two hundred and fifty years later. The land seems then to have broken up into a kind of heptarchy, to be again, perhaps partially, brought under a federal head, and ultimately conquered in detail by the followers of Islam. With the Muslim conquest commences a series of chroniclers, a few of whom finally attained to something like the dignity of true historians. A resting-place in the records of war and persecution is reached in the long reign of Akbar—contemporaneous with the period of the English Reformation. A genuine empire of Upper India was then formed; the fanaticism of Islam was curbed, and the connexion of state and church abolished for the time. For lack of representative institutions this Indian reformation mostly perished with its founder. Under his son and grandson a kind of equilibrium was maintained, but one that leant, more and more, in the direction of a Muhammadan revival. This tendency was completed under Alamgir—the third in succession, known in Europe as Aurangzeb. His long reign was wasted in struggles with the various branches of Hinduism, in which the empire eventually succumbed. But the Hindus had lost any power of organisation or administration which their race might have possessed in bygone centuries. The Mahrattas erected a sort of brigand-confederacy in the South; in the North the Sikhs began to lay the foundations of a powerful state. But nothing was ready in the hands of those hereditary bondsmen. Persians and Afghans swarmed down from the mountains, murdering and wrecking; the French and English fought fiercely nearer the sea-coast. Without the establishment of a paramount power, India would evidently have been lost to civilisation. Its arts—so patient and often so splendid—were in decay; its manufactures were suspended; its marts were closed. At length the English got the upper hand. Various alliances were made in the vain attempt to find a central authority, or create one if it could not be found. Dalhousie completed the work of Wellesley, and made British power the controlling element. Then came the revolt of the Bengal army, and the subsequent removal of the screen which the East India Company had been allowed to form between India and the British Government—"auspicio," as their motto ran, "Regis et Senatus Angliæ." Then the *Pax Britannica* became supreme over the vast peninsula and its twenty nations.

Such is the essence of Sir W. Hunter's story. With all his details no one will, perhaps, be expected to be in complete agreement, least of all anyone who has made its study the business of a lifetime. In one particular respect the author has done the writer of this review the honour of entering into a special argument in the present edition. His remarks will be found at p. 293. The following extract must suffice:

"Since the publication of this work the author

has received several communications from Mr. H. G. Keene, questioning the soundness of Mr. Thomas's conclusions."

He then, with proper candour, proceeds to repeat Mr. Thomas's views of the Mughal revenues at various periods, "subject to the considerations" arising out of the discussion. When it is observed that Mr. Thomas went so far as to declare that at one time the Emperor Alamgir collected eighty millions of pounds sterling, it will be seen that the subject is one of some importance. If the feeble machinery of those times was equal to such a financial exploit, it may well be held that the British do not do enough in respect of fiscal administration, and that the modern theories of the poverty of India must be taken with many grains of salt. This is not the place for a renewal of the controversy. In a paper lately printed by the Royal Asiatic Society, the present writer believes that he has made plain two of the principal errors that vitiate the conclusions of Mr. Thomas. The highest point ever reached by the revenues of the Mughal empire appears to him to be equivalent to thirty-four millions sterling; and even that is an enormous estimate in view of the value of money nearly two hundred years ago. Naturally, the writer is not desirous of posing as an authority, especially in antagonism to a numismatist so distinguished as Mr. Thomas; and the caveat with which Sir William has reproduced the figures must be allowed to be all that was to be fairly expected in the circumstances.

Among the most valuable portions of the present work must be noted chap. xiii., which treats of the vernacular tongues of modern India, their past and present. Collecting with admirable research and skill the latest reasonings, Sir William establishes two most important conclusions—first, that the Aryan vernaculars are not derived directly from the Sanskrit (which is probably a purely literary and religious language), but from a synthetic dialect called Prakrit; second, that the proportion of words derived from the speech of the conquered aborigines is very small. This, of course, is in strict accordance with what happened in our own country, where the Celtic element has almost entirely disappeared from our speech.

The above must not be taken as an attempt to do justice to even one volume of the *Gazetteer*; but it may serve to stimulate the curiosity of some readers who desire to see the facts about India concentrated in a very able and interesting manner. Alone among English authors Sir William Hunter has acquired the well-nigh unattainable art of popularising this curiously unwelcome subject. Why India should be so repellent to the Western intellect is a question that would take long to answer. Sir William has been able to show that there is no rule without an exception.

H. G. KEENE.

Aucassin & Nicolette: a Love Story. Edited in Old French, and rendered in Modern English (with Introduction, Glossary, &c.), by F. W. Bourdillon. (Kegan Paul, Trench, & Co.)

Aucassin and Nicolette. Done into English by Andrew Lang. (David Nutt.)

"AUCASSIN & NICOLETTE"—there may be

readers even of the ACADEMY for whom the information will not be superfluous—is a short French romance of the thirteenth century, written partly in prose, partly in assonant verse. It is the history of a pair of lovers, whom the cruelty of fate keeps long asunder, carrying them into exile in different lands, but whose constancy is rewarded at last. Although some of our male *précieuses* have done what in them lay to damn it with their too emphatic praise, it is unquestionably a delightfully told story. Possibly it may owe a good deal of its charm to qualities to which time lends a value not their own; but the old writer's true poetic feeling and admirable instinctive art are too evident to be overlooked. It is curious that a work which is so widely known, and which offers such tempting opportunities for the display of a translator's skill, should, until now, never have been rendered into English. As it never rains but it pours, we have now two different versions published within a few weeks of each other. Before discussing the comparative merits of the two, it will be convenient to say, first, what is to be said anent Mr. Bourdillon's edition of the old French text, and the illustrative matter with which he has accompanied it.

The text given by Mr. Bourdillon is substantially that of Suchier's second edition, though the editor has occasionally preferred to retain the reading of the MS. where Suchier departs from it, and has sometimes adopted the conjectures of M. Gaston Paris, instead of those of the German scholar. Mr. Bourdillon's plea that his volume is designed only "for those who read for pleasure," may be accepted in excuse of some degree of laxity in his critical procedure. Still, I think it would have done no harm, and would sometimes have been useful, if he had in every case quoted the alleged reading of the MS. (which is said to be in a wretchedly illegible handwriting), and all the corrections which have been proposed by different scholars. This critical matter would not have occupied more than a page of small type, and might have been stowed away in some obscure place where no reader need see it unless he looked for it on purpose. As Mr. Bourdillon has in fact given "the principal variants" either in footnotes or on a separate fly-leaf, it seems a pity that he should not have gone just a little further and made his work complete. On the whole his critical judgments appear to be sound, but in one place he adheres to the MS. reading where there is ground for doubting its correctness. The opening lines of his translation are as follows:

"Who were fain good verse to hear
Of the aged captive's cheer,
Of two children fair and feat,
Aucassin and Nicolette.
What great sorrows suffered he,
And what deeds did valiantly
For his love, so bright of blee."

This is literal enough, according to the text of the MS.; but what is meant by "the delight of the aged captive" in the second line? There is no "aged captive" mentioned in the tale. Mr. Bourdillon says in a footnote: "This is the literal translation of the line. Its meaning is not quite evident, but it has been taken to refer to the author of the work, and his delight in writing it." This seems rather a lame explanation, but no

better is possible if we take the text as it stands. In his first edition (1878) Suchier proposed, instead of "Del deport du uiel caitif," as in the MS., to read "Del deport, du duel caitif." The resulting meaning may be expressed (adhering as closely as possible to Mr. Bourdillon's version) something as follows:

"Who to hear good verse were fain
Of the joy and grievous pain
Of two children, fair and feat,
Aucassin and Nicolette," &c.

It is right to say that M. Gaston Paris, whose authority I should be the last to disparage, has, though without giving his reasons, expressed himself unconvinced by this ingenious emendation; and, as neither Mr. Bourdillon nor Mr. Lang in any way refers to it, I am afraid that Suchier himself must have withdrawn it in his second edition, which I have not had an opportunity of consulting. Possibly there may be some difficulty of idiom or grammar which I am not competent to appreciate; but even if Suchier's proposal does not itself quite hit the mark, I cannot help suspecting that the ordinary reading must be wrong.

Mr. Bourdillon's introduction and notes are appreciative and sensible. It would have been better if he had not thought it necessary to apologise for the improper sentiments which the hero expresses with reference to the comparative attractions of Paradise and "the region not to be mentioned in polite assemblies." It seems he had some idea of omitting the passage in question from his translation; fortunately, however, a wiser second thought has saved him from such an absurdity. On the question of the relation between *Aucassin and Nicolette* and the similar story of *Floire and Blanceflor*, Mr. Bourdillon takes the rational view that the resemblances between the two are not due to deliberate imitation. What is common in the plots of the two stories may very well have been shared by a whole group of romances now lost. The remarks on "The Country of Torelore" are mostly to the purpose; but I think there is ground for the conclusion that this name was proverbial as that of a legendary "Topsy-turvyland." It is very unlikely that Lacurne de Ste. Palaye is merely drawing on his imagination when he says that "Pays de Turelure" was a popular nickname for Aiguemortes, a place where, according to him, people gain their living by walking backwards; where rainy weather hardens the soil, and dry weather softens it; and where "plus il fait chaud plus il gèle"; all which statements are perfectly credible when they are understood. We need not, of course, adopt Ste. Palaye's conclusion that the Torelore of Aucassin was Aiguemortes. As Mr. Lang says, "It is somewhere between Kôr and Leputa"—two countries, by the way, not quite equally renowned.

Mr. Bourdillon's glossary is intended to enable readers who only know modern French to spell their way through the text with the help of his translation. It, therefore, contains the principal inflexional forms as well as the dictionary forms of the words. I have observed no errors, and only one or two omissions. *Moullier* (wife) is not given; *caitif* is explained only in its figurative sense of "miserable, wretched," though its etymological sense of "captive" occurs more than

once in the tale; and the nominatives *guens*, *cuens* (count) do not appear in their alphabetical place, but only under the oblique case *conte*, which the unlearned reader understands without help. It might have been well to give a few hints as to the more puzzling of the peculiarities of the Picard dialect.

Mr. Lang is so obviously the right person to translate *Aucassin* that it would have been a surprise indeed if his version had not been decidedly the better of the two. Mr. Bourdillon's version, however, is a clever piece of work; and, in judging of its merit, it is fair to remember that it is partly designed to serve the modest purpose of a "crib" to the original. Notwithstanding the words "rendered into modern English" which appear on the title page, Mr. Bourdillon's aim, with regard to style, has been to produce a general impression of archaism, while not embarrassing the reader by the excessive use of obsolete words and idioms. The result is on the whole good, though now and then an incongruous effect is produced by the occurrence of an antiquated form of expression side by side with one that by contrast looks startlingly new. The only thing, however, that is open to very strong objection is the use of "Never a del!" as the equivalent of *neil nient*. Although the phrase is not uncommon in writers of the fourteenth and fifteenth centuries, I am not aware that it is ever employed in this exclamatory fashion; and it is too antique sounding for its context. At any rate, the modern spelling *deal* should have been used. Mr. Lang's rendering "nay, not so" seems to me quite adequate. In the main, Mr. Lang's principle of translation coincides with that of Mr. Bourdillon, but his style is far more uniform, because, on the one hand, he has been somewhat more boldly archaistic in the general character of his diction, and, on the other hand, he has never gone back so far as Chaucer or Langland for models of expression, but has been content to aim at a sort of modernised echo of Malory. It is seldom that he uses a turn of phrase which has strong associations either with the nineteenth century or with any particular period later than Malory's own. Perhaps "sermon me no sermons" recalls Elizabethan comedy, or something still more modern, rather than fifteenth-century romance; but this is almost the only instance I have observed. There are a few passages of doubtful meaning, which the two translators have taken differently; but, so far as I have discovered, neither of them can be convicted of any unquestionable mis-translation (Mr. Lang apparently takes *li roi del siecle*, on p. 12, as a singular instead of a plural, but the fault is probably the printer's). Contrary to what might have been expected, it is not in the verse portions that Mr. Lang's superior skill is most clearly evident. Both translators have succeeded fairly well in imitating the careless ease of the original versification. In most passages Mr. Lang has come nearest the mark, but not always. The opening lines (of which Mr. Bourdillon's version has already been quoted) are rendered by him as follows:

"Who would list to the good lay
Gladness of the captive grey?
'Tis how two young lovers met,
Aucassin and Nicolette,

Of the pains the lover bore
And the sorrows he outwore
For the goodness and the grace,
Of his love, so fair of face."

Granted that "fair of face" is a little better than "bright of blee," the passage as a whole is not so close to the original as in Mr. Bourdillon's translation, and (not to mention the punctuation) its grammar is not altogether clear. The second line, too, is unintelligible without a note, and is not very felicitous in expression. "The aged captive" has a good deal said about him in Mr. Lang's introduction, which is rather unfortunate if he has been evolved out of a scribe's blunder. In the original the verse passages consist of from ten to thirty lines, all ending with the same assonance. I had half ventured to hope that Mr. Lang would have reproduced this peculiarity. It certainly would not be easy to write assonant verse which would make its own quality recognised by English ears; but the experiment, if tried by an accomplished master of verse, would be interesting. Mr. Bourdillon has adopted couplet rhymes, with only an occasional triplet; Mr. Lang has allowed himself more liberty in the arrangement of his rhymes, and in some passages with obvious advantage.

HENRY BRADLEY.

The Russian Church and Russian Dissent: comprising Orthodoxy, Dissent, and Erratic Sects. By Albert F. Heard. (Sampson Low.)

THIS volume is a very painstaking compilation from a considerable number of works directly or indirectly dealing with Russian Christianity—a list of which is given among the prefatory matter. The author was formerly Consul-general for Russia at Shanghai, and from internal evidence is an American citizen. His book has no charms of literary style, but brings together within reasonable compass a quantity of information otherwise procurable only in detached statements, scattered over many works. This, however, holds good rather for the latter part, dealing with the sects, than for the former, where the main course of Russian ecclesiastical history is traced, and where Mr. Heard has had little to do save to draw from Mouravieff.

The introductory chapter, on the causes which led to the separation of East and West in matters of religion, is clear and intelligent. The author rightly lays particular stress on the local influence of Byzantine Caesarism upon the Churches in union with Constantinople, as contrasted with the far larger share of autonomy enjoyed by the Latin Churches, first by reason of the withdrawal of the seat of empire from Rome, and later through the multitude of petty kingdoms into which Western Europe was broken up after the empire fell. None of these Western sovereigns could control more than a very small section of the clergy, or was powerful enough to resist pressure put upon him when, as sometimes occurred, they acted internationally as a single body, and he found himself face to face with those who owed him no civil allegiance. Mr. Heard does not forget to note also the contemplative and speculative temper of Oriental Christianity,

as contrasted with the practical turn of Western theology, which has, on the whole, concerned itself more with the bearing of dogma upon life and conduct than with its purely abstract character. The second chapter narrates the introduction of Christianity into Russia, and dwells especially on the conversion of Vladimir, ruler of Kieff, in 988. When mentioning the effect produced upon his mind by the religious pictures shown him by the Eastern missionaries, it would have been worth while to mention in a note that the very same means was chiefly instrumental in the conversion of Bogoris, King of Bulgaria, more than a century earlier (to be exact, in 853). There is a worrying typographical fault recurrent when the early Russian sovereigns are mentioned, in that each is named as the "great prince," which reads in every case as though a moral estimate of his personal eminence; whereas what is really signified is the official title, *Veliki Kniaz*, often translated "Grand Duke"—a meaning which capital initials would make evident to the reader at once. The immediately succeeding fortunes of the Russian Church are briefly chronicled in succeeding chapters, describing the processes by which independence alike of Constantinople and of Rome was secured by Russia; how a Patriarchate, admitted by the Eastern Church into the sodality of the four great Oriental sees, was set up in 1589, and lasted till thrown into commission by Peter the Great in 1721, when it took the form it has ever since held as the Holy Governing Synod. The efforts of the Latin Church to establish itself firmly within the Russian territory, and to subject the whole population to its sway, are also clearly described; and some space is devoted to the fortunes of the Uniat Church, which, though once powerful, and contending almost on equal terms for the allegiance of Russia, was virtually extinguished in 1839. Some details of this event, necessary for entire understanding, are lacking here, and might be supplied from Neale's *Introduction to the History of the Holy Eastern Church*.

As to the first beginnings of Russian Dissent, Mr. Heard points out that they were due to the temper of formalism, partly natural to the Slavonic mind, and partly engendered by the wholesale manner in which the conversion of the nation had been effected, rather in compliance with the commands of the ruling power than as the result of intelligent conviction. Hence, extreme importance was attached to the precise words and gestures of every ceremony or recital. When the Patriarch Nikon, in the middle of the seventeenth century, caused the liturgies and other sacred books to be purged from the manifold corruptions which had crept into the text, and also reformed the ecclesiastical ceremonies by recalling them to a more ancient standard, he was regarded by a large section of the clergy and laity as a revolutionary innovator and heretic; and every abuse he had assailed, every mistake he had corrected, was upheld as an integral and inseparable factor of orthodox belief and practice. As they could not make their opinion prevail with the Tsar and the nation generally, so as to retain the current usages, they seceded in a body, setting up the first important Russian sect, and styling them-

selves *Starobriadtzi*, or "Old Ritualists," a name they subsequently changed to *Staroveri*, or "Old Believers." Mr. Heard, who is for the most part apt enough in pointing out parallels between the Eastern and the Western sects, has omitted to do so in this instance, where his own country (as in several other cases) supplies the best analogy. The Cumminsite sect in the United States, styling itself "Reformed Episcopalian," seceded from the Episcopal Church in 1873, because of the general return in matters of theology and ceremonial to a higher standard than that of the debased eighteenth century use previously current; and an offshoot has been planted in England also, for precisely the same reason.

There has been a marked divergence of sentiment on religious matters in Russia ever since the influx of Western ideas in the reign of Peter the Great; for while the bulk of the people remain still in the superstitious stage, the higher classes are widely sceptical and infidel. And since religion has played a more important part historically in Russia than in almost any other country—for it was the Church, whatever its faults, which saved the nation from being crushed out under the Tartar or the Polish yoke—this breach between the classes and the masses is of more serious import than in other lands, and has been a factor in the success of the wilder modern sects which have struck at the very foundations of morality and social order. The maleficent action of the all-pervading civil influence upon the Russian Church, and the usually low intellectual and social position of the popes or parochial clergy, are dwelt on by Mr. Heard as among the main sources of the strength of Dissent. Nor does he forget to explain the additional complications caused by the unlike temper and training of the black and white, or monastic and secular, clergy, the former of whom, more rigidly conservative than the latter, have usually been strong enough to prevent the success of necessary reforms, which might have averted many evils, not adequately foreseen or grappled with by the parochial clergy, themselves frequently affected by the spirit of innovation and experiment active among the quicker of their flocks.

The account Mr. Heard supplies of the leading sects is clear and readable, correct, too, so far as it goes; but it needs supplementing in a good many places with further details. For instance, when he is describing the substitutes for the Eucharist adopted by the *Bezpopovtchin*, or "priestless" dissenters, who have no regular ministry, he does not mention the very curious method employed by some of them—that of successive inoculations, so to speak, of the altar-breads they use, from one consecrated by a priest while the sect yet possessed them in its early life. A piece taken from this was inserted into another unconsecrated loaf, supposed to become consecrated by the contact, and the process has been continually repeated since. There are also some curious particulars concerning the *Doukhobortski*, or "combatants in the spirit," which do not appear; and the points of resemblance between the newer emotional antinomian sects and the very similar bodies which have been developed out of American Puritanism deserve to be more fully brought out, though Mr. Heard has

by no means passed the matter over in silence.

The book is a good one now, and a little careful revision would raise it to the rank of excellence.

RICHARD F. LITTLEDALE.

SOME PHILOSOPHICAL BOOKS.

Kant's Philosophy of Law. Translated from the German by W. Hastie. (Edinburgh: T. & T. Clark.) Kant's *Philosophy of Law* is one of his latest and, in this country, if not elsewhere, one of his least known writings. Published in 1798 under the title of *Rechtslehre*, it now appears for the first time in an English translation. Mr. Hastie has done his work in a very satisfactory manner. He had, indeed, a somewhat less difficult task than falls to the lot of those who undertake to translate Kant's more purely philosophical writings, for the style of this treatise shows a marked improvement on the great thinker's earlier efforts at composition. It contains pages which are not only clearly and forcibly written, but even make some approach to actual eloquence. The section on capital punishment may be referred to as an example. Still, at best it was no easy matter to turn Kant's German into such fairly readable English as is offered to us here; and, on comparison with the original, Mr. Hastie's version proves to be accurate as well as idiomatic. The result is the more gratifying seeing that the translator's preface gives one a higher idea of his juristic learning than of his taste in English composition, bristling as it does with such uncouth terms as "politicality," "certiorated," "foundationed," "anticriticism," "homologated," and "infutility." Passing from words to things, it may be doubted whether this *Philosophy of Law* has more than a historical or biographical value. The cry of "back to Kant" is dying out in Germany, and had never any reality in England, seeing that English thought never occupied the Kantian standpoint. Even in Germany it was the watchword of a reaction not against empiricism, but against the abuse of *a priori* reasoning. Curiously enough, the critic of pure reason, after demonstrating its constructive impotence, was one of the first to fall back on the old speculative methods; and his work on law betrays a certain tendency in this direction. He professes to deduce an entire system of private and public right from a single transcendental principle familiar to us as "the liberty of each bounded only by the equal liberty of all." I do not know whether this principle can be traced farther back than Kant, but it seems to have been certainly transmitted from him through the mediation of W. von Humboldt's work on government to the greatest living advocate of individualism, Mr. Herbert Spencer. But the notion of liberty developed in that philosopher's *Social Statics* differs widely from its *idée-mère*, and has given birth to a very different family. With Kant it means not permission to please oneself, but power to obey the Categorical Imperative—in other words, the power possessed by every rational being of acting in accordance with the dictates of reason, all promptings of pleasure or pain to the contrary notwithstanding. To deduce the primary rules of right from a fact our knowledge of which depends on the knowledge that there are some such rules seems a somewhat circular method of reasoning. Again, assuming free-will, in Kant's sense of the word, to exist, it cannot be made the basis of a code or a political constitution, since laws would be useless for the protection of that which is, by hypothesis, an indefeasible attribute of humanity. Moral constraint can only be exercised, if at all, through the agency of pleasure and pain; and these,

on Kant's theory, must always leave us free to obey the dictates of morality, while physical constraint cannot trench on the domain of an obligation that only obtains within the limits of physical possibility. The Greek philosophers were more consistent in holding true freedom to be independent of external conditions. The fatal objection to modern metaphysical systems is that in dealing with the world as it is they have led to no scientific discoveries, in dealing with the world as it ought to be they have suggested no social reforms. Their leading motive is invariably to furnish some new justification for the current views, either Conservative or Liberal. Kant supported the moderate Liberalism that had been in vogue for half a century before he wrote. He upholds the arrangements generally existing as to property and marriage, supporting them by arguments not always easy to follow, and sometimes a little grotesque. As usual, his own Categories furnish the framework of his systematisation. Real and personal right are brought under the heads of Substantiality and Causality; while Reciprocity satisfactorily covers the combined real and personal right which, according to him, is involved in marriage and the other domestic relations. It seems that long before the close of the eighteenth century the claims implied by such phrases as "compensation for improvements," "tenant-right," and "dual ownership," had already been mooted, and were approved by many. They are, however, peremptorily rejected by Kant. His reason is worth stating, if only as a curiosity: "It is evident that the first modification, limitation, or transformation generally of a portion of the soil cannot of itself furnish a title to its acquisition, since possession of an accident does not form a ground for legal possession of the substance. Rather conversely, the inference as to the mine and thine must be drawn from ownership of the substance, according to the rule *Accessarium sequitur suum principale*. Hence, one who has spent labour on a piece of ground that was not already his own has lost his effort and work to the former owner. This position is so evident of itself that the old opinion to the opposite effect, that is still spread far and wide, can hardly be ascribed to any other than the prevailing illusion which unconsciously leads to the personification of things; and then, as if they could be bound under an obligation by the labour bestowed upon them to be at the service of the person who does the labour, to regard them as his by immediate right." (p. 97).

It might be interesting to know how Mr. Dillon's priestly supporters, trained, as they doubtless are, in the scholastic philosophy, would answer this wonderful argument. Perhaps they would regard the tenant's part as the substance, and the landlord's as a "separable accident." Mr. Hastie deserves our gratitude for having introduced a remarkable and little-known work to the English public. But he must not expect it to exercise any appreciable influence on English thought. The theory of natural right must be presented in a more modern form, and with a firmer grasp on the things of experience, before it can shake the jurists of this island in their allegiance to Bentham and Austin.

Formal Logic. By John Neville Keynes. Second edition revised, and enlarged. (Macmillan.) The general character of this work has been described by us in our notice of the first edition. There probably exists no more serviceable manual for teachers and advanced students of formal logic. Mr. Keynes excelled his contemporaries in his first edition. Does he surpass himself in his second edition? We do not feel able to answer this question with confidence in the affirmative. Some of the changes consist in using hackneyed words in new senses. It has been said that it is unadvisable to propose a new term, unless there is a fair chance of its being generally adopted. Can even Mr. Keynes's authority

give currency to the use of *Connotation*, *Intension*, and *Comprehension* in three different senses: the first to include only the attributes signified by the name, the second those attributes that are mentally associated with the name, though not entering into the definition of it; while the third term, *Comprehension*, is to include all the attributes common to all the members of the class denoted? Again, was it wise to make a new division between *Conditional* and *Hypothetical*—particularly as it is not very easy to seize the distinction drawn. "A hypothetical proposition expresses not a connexion between phenomena, but a relation of dependence between truths." Thus, "If God is just, the wicked will be punished"; this is a hypothetical proposition. But, "If a barometer is carried up a mountain, the mercury in it will fall," is conditional. Probably, the most important additions are those which have been made to the fourth part; where the author, leaving the beaten road, strikes out a new path in that comparatively untrodden region which Boole added to the province of logic.

The Anatomy of Negation. By Edgar Saltus. (Williams & Norgate.) Mr. Belfort Bax, in his recent work on the subject, tells us that the history of philosophy has generally been written on three plans. The first is "the compilation history, which consists in a collection of undigested anecdotes, facts, and bald, and for the most part loose, statements of opinion." This, which he pronounces with truth, "the most utterly execrable," seems to be very nearly the plan followed by Mr. Edgar Saltus. The title would be ill-chosen and pretentious, even did the work redeem its promise of conveying "a tableaux of anti-theism from Kapila to Leconte de Lisle," leaving out the English and American atheists. The book, as it lies before us, has as much to do with the anatomy of negation as a vamped-up volume of anecdotes about cats and dogs has to do with the anatomy of dentition. Moreover, Mr. Saltus's pages swarm with mistakes and misstatements, of which only a few examples can be given. We are told of Democritus that he may possibly have "sat at the Buddha's feet" (p. 37). Democritus was born some years after Buddha's death. Tertulian is not the most classical of Latinists, but he can hardly have been guilty of writing "*Animam nihil est*" (p. 132). It seems rather cruel to charge an Amsterdam guide with telling travellers that Spinoza, after escaping the assassin's dagger, kept his torn coat ever after, "by way of memorabilium" (p. 113); and the grammar here savours of the tourist rather than of the *valet-de-place*. "On his death-bed Hegel was heard to mutter, 'Only one man understood my philosophy, and he only half caught its import.'" (p. 169). It is hard to deprive what our author would doubtless call "*ignorami*" of their consolation; but the dying philosopher never made the declaration here attributed to him, and, by the way, incorrectly cited. We may repeat of Mr. Saltus what Kuno Fischer has wittily observed of another sciolist, that "he has only read one sentence of Hegel's, and that Hegel did not say." Mr. Saltus warns us in the preface that "no attempt has been made to prove anything." This was very wise on his part, as it would be rather difficult to establish such assertions as that "when spontaneous generation and the descent of man are substantiated, materialism will have proved its claim" (p. 191); or "that pain does outbalance pleasure is a fact too well established to need discussion here" (p. 176). Mr. Saltus is of course free to air his own pessimism with or without proofs, but he has no right to press Lucretius into the service by declaring that the great Epicurean "denied the existence of happiness" (p. 63); still less to assert that so bright and hopeful a thinker as Fichte "was

quite sure that for every-day purposes it [the world] was the worst one possible" (p. 165). Mr. Saltus writes a clear and lively, though too flippant, style, and might do better work could he renounce the ambition of becoming a philosophical Mark Twain. A modest magazine-article on Leconte de Lisle would at present suit his powers better than a general "tableau of antitheism."

Morality and Utility. By G. P. Best. (Trübner.) This is an ingenuous and, on the whole, well-considered protest against utilitarian ethics. The author's leading thought is the derivation of morality from equality or justice. He terms it "The Decoy which leads us to Virtue" and "The Ideal Condition of an Ideal State." The scope and powers of the author do not warrant us in placing his book on the high level of recent English contributions to the science of ethics; but Mr. Best is evidently a thoughtful and independent writer, and his book is worthy of study.

Matter and Energy. by B. L. L. (Kegan Paul, Trench, & Co.), is an answer to the query, "Are there Two Real Things in the Physical Universe?" The author replies, "Certainly not. Energy alone is the real thing of which we have no immediate experience, but experience only its results." The brochure is the work of a man conversant with the data of the problem he aims to solve, and is written with considerable ability. Most of its philosophic readers would be tempted to class it with Berkeley's Idealism, but the author deprecates such a classification. We are likely to hear more of this subject, probably, also, more of B. L. L.

We have also received *A Treatise on the Principle of Sufficient Reason*, by Mrs. P. F. Fitzgerald (Thomas Laurie). The sub-title of this work is "a psychological theory of reasoning, showing the relativity of thought to the thinker, of recognition to cognition, the identity of presentation and representation, of perception to apperception"; and we are further informed that its object is to show the rationality of faith, love, and hope. Mrs. Fitzgerald, we may add, published some little while ago an *Essay on the Philosophy of Self-Consciousness*, containing an analysis of reason and the rationale of love.

NOTES AND NEWS.

MR. W. F. KIRBY, who will be known to some as the compiler of the bibliographical appendix to Sir Richard Burton's *Thousand Nights and a Night*, has issued the prospectus of a complete translation into English of the Kalevala, or national epic of the Finns, which he proposes to publish by subscription. The Kalevala, in its latest recension (1849), by Lönnrot, who himself collected it from the mouths of the people, consists of about 22,800 lines, arranged in fifty runos or cantos. Mr. Kirby has translated it from the German version of Schiefner (Helsingfors, 1852), the metre of which fairly represents that of the original, and which possesses the additional interest of having furnished Longfellow with the model for the metre of "Hiawatha." This metre or rhythm Mr. Kirby has naturally followed. The whole will form two volumes of about five hundred pages each, large post octavo, and will be issued to subscribers only at the price of one guinea. Mr. Kirby's address is 3 Burlington Gardens, Chiswick, W.

THE work on *Practical Education*, upon which Mr. Charles G. Leland has been engaged for some time past, will be published shortly by Messrs. Whittaker & Co. In this the author expounds his views on the development of the

memory, training in quickness of perception, and the encouragement of the constructive faculties.

THE first volume of the "Statesman's Series," announced by Messrs. W. H. Allen & Co., will be *Beaconsfield*, by Mr. T. E. Kebbel. The volume will be ready about the end of January, and will contain a preface by the editor of the series, Mr. Lloyd C. Sanders.

THE next volume in the Badminton Library will be *Riding and Driving*. "Riding," including military riding and ladies' riding, is contributed by the Earl of Suffolk and Berkshire and Mr. R. W. Weir; "Driving," by the Duke of Beaufort, the editor-in-chief of the series and president of the Coaching Club, with contributions from Lord Algernon St. Maur, Col. H. S. Burley, Major Dixon, and Mr. A. E. T. Watson.

MESSRS. LONGMANS will publish shortly *Our Sentimental Journey through France and Italy*, by Joseph Pennell and Elizabeth Robins Pennell, with a map and numerous illustrations.

MR. F. YORK POWELL has written a little volume of *Sketches from British History*, which will be published, with illustrations, in Longmans' series of "Historical Readers," uniform with Mr. S. R. Gardiner's *Easy History of England*.

A Winter in Albania, by H. G. Brown, illustrated by C. H. Brown, will shortly be published by Messrs. Griffith, Farran & Co. Some portions of the work have already appeared in the *Globe*.

A Memoir of the Rev. G. M. Murphy (the originator of the well-known Lambeth Baths meetings for working-men), by his sister, is announced for immediate publication by Mr. Elliot Stock.

Chaldea, by Zénaïde A. Ragazin, will be published next week by Mr. T. Fisher Unwin, in the series of "The Story of the Nations."

A DICTIONARY of the Kentish dialect and provincialisms in use in the county of Kent, compiled by the Rev. W. D. Parish, chancellor of Chichester Cathedral, and the Rev. W. F. Shaw, vicar of Eastry, will be issued to members of the English Dialect Society as one of their series of "Original Glossaries," and also as an independent volume. The printers are Messrs. Farncombe & Co., of Lewes.

Take with you Words is the title of a mission book by Archdeacon Wynne, of Aghadoc, which will be published by Messrs. Griffith, Farran & Co.

MR. THOMAS GREENWOOD, author of *Free Public Libraries*, is now engaged upon a similar handbook dealing with local museums.

MESSRS. CASSELL & COMPANY are about to issue a new serial edition of *Paradise Lost* with Gustave Doré's illustrations.

THE two prizes offered for the best essays on "The Effect of the Effacement of Christianity," have been awarded to the Rev. John B. Nichols, The Fosse, Leicester, and to C. W. Dymond, Esq., Forefield Place, Lyncombe, Bath.

THE FORTHCOMING MAGAZINES.

AN important article on "Islam and Christianity in India" will appear in the next number of the *Contemporary Review*. The writer, a well-known authority on Indian matters, withholds his name so that his views on this question may be the more freely expressed. Mr. Gladstone, Dr. W. H. Russell, Dr. Walter C. Smith, and the Dean of Peterborough will also be among the contributors to the same number.

DR. SCHILLER-SZINESSY's attack on Raymond Martini's *Pugio Fidei* in the last number of the *Journal of Philology* will be answered by Dr. Neubauer in one of the forthcoming numbers of the *Expositor*.

MR. KINGLAKE's portrait—which, we believe, has never before been published—drawn by the sculptress of the bust of Fielding (Miss Margaret Thomas) will appear, with a memoir, in the February number of Mr. F. G. Heath's pictorial monthly, *Illustrations*.

THE *Century Magazine* for February will contain the following articles: "Ranch Life in the Far West," by Theodore Roosevelt; "Some Letters of Walter Savage Landor," by J. Russell Lowell; "Astrology, Divination, and Coincidences," by T. M. Buckley; "A Russian Political Prison," by George Kennan; "Pictorial Art on the Stage," by E. W. and E. H. Blackfield.

THE February part of *Art and Letters* will contain the following articles: "A Normanian," by Jules Simon; "Afloat," by Guy de Maupassant; "The Red Gendarme," by T. Gautier fils; "Whistler," by Theodore Duret; "Mme. Judio at Home," by d'Avrecourt.

A WRITER in *Cassell's Magazine* for February, will describe a visit recently paid by him to the little-known city of Wazan, the capital of the Shereef of Morocco. The same number also will contain a complete story by the author of "Who is Sylvia?"

St. Nicholas for February will contain: "Michael and Feodora," by Amelia E. Barr; "Sara Crewe" (concluded), by Frances Hodgson Burnett; "The Story of Old London Bridge," by Treadwell Walden; "The Astrologer's Niece," by Tudor Jenks.

THE Rev. Dr. Hugh Macmillan will contribute to the February number of the *Quiver* a paper entitled "God's Righteousness like the Great Mountains."

ORIGINAL VERSE.

A ROYAL SNUFF-BOX.

The outside studded with gems;
Within a portrait fair
Of her who once ruled all France,
For the king it was painted there.

Open the box. See, her face
Seems to smile back at you again.
Is it fancy, or have the dark eyes
A shadow in them as of pain?

They say that Lewis himself
Twined those pearls in her sunny hair,
And vowed that none could be found
To match with that skin so rare.

She died ere his love grew cold,
So never to her there came
That darkest of all dark days—
The end of her glorious shame.

Died, while the wave of her fan
Meant triumph, or deep disgrace;
To her bent the mighty of France,
All eager for power or for place.

Close the box. You have gazed long enough
On the face that was once the pride
Of a monarch and all his court—
But 'twas happy for her that she died.

F. P.

MAGAZINES AND REVIEWS.

In the *Revista Contemporanea* for December Edwardo Abela concludes his report on the Agriculture of Spain, showing that the turning of corn-land into vineyard has resulted in an over-production of wine, and demanding almost prohibitive duties on cheap foreign alcohols. Doña E. Pardo de Bazan has a charming little sketch of a visit to the Escorial. Ramon Jordana continues his account of the immigration of the

Chinese into the Philippine Isles, arguing that they are unduly favoured by the present laws. In two letters on the military history of Spain by Eugenio de la Iglesia and Luis Vidart, the former proves that Salazar's "Re Militari" is merely a translation of Machiavelli's "Arte della Guerra"; the latter that Tomás de Morla, in his "Tratado de Artilleria," published as his own a MS. of his predecessor, Vicente de los Rios, who died in 1779. Rodriguez Ferrer tells the story of Iradier Buffy, a Basque explorer in Western Africa; and S. Fatigati narrates his impressions of Navarre, dwelling on the singularly varied physical conditions of that province. Verses by Becerro de Bengoa on the Basque Christmas, and an anonymous panegyric on the Spanish Academy in Latin hexameters and Spanish verse are the poetical contributions.

THE *Boletín* of the Real Academia de la Historia for December is of more than usual interest. Besides several inedited Hebrew and Latin inscriptions, it gives two unpublished Bulls of Celestine III., dated June 4, 1192, and October 31, 1196. The former orders the Archbishop of Toledo to send a priest "latina et arabica lingua instructum" to the Christians living among the Moors in Spain; the latter releases the subjects of Alphonso IX. of Leon from their allegiance, if he continued to employ Moorish troops against the King of Castille. Manel Danvila prints the records of the Cortés of Madrid of 1649. The clergy could be taxed only after reception of a brief from the Pope; on signs of hesitation to grant this, Philip IV. threatens to recall the agent of the clergy from Rome, and that "if the brief be denied he will levy the contribution without it." The venality of the deputies is strongly shown in their petitions for pensions and places. Father F. Fita prints a more accurate text than that given by Amador de los Rios of the Edict of Ferdinand and Isabella decreeing the expulsion of the Jews, March 31, 1492.

CORRESPONDENCE.

COLTON'S "LACON."

London: Jan. 16, 1888.

In Mr. Morley's very interesting address on "Aphorisms" there is, as it seems to me, one passage, and one only, which his address would be better without. It is never worth while to mention forgotten books or forgotten people unless there is something to be learnt from them. But Mr. Morley mentions a book which has passed away simply to assert that it is worthless, to give in proof a worthless extract, very unfairly chosen, and to recall some facts about the author's life and death which may well be forgotten with his works. Sad, indeed, that the once famous and brilliant Caleb Colton should be summoned to point no moral, so far as one can see, except the very needless lesson that we had better not publish volumes of aphorisms!

For my part I see no reason why Mr. Morley should have spoken of Colton at all; but if he spoke he should certainly have been just, perhaps charitable. Colton's *Lacon* is not the absurd failure Mr. Morley would lead us to suppose. Colton was, indeed, right in doubting whether he should be known to posterity. His writing, he thought, might be too heavy or too light, and "it is as difficult to throw a straw any distance as a ton." In the *Lacon* there is, according to my judgment, not a little wit, but I do not find much wisdom, and the constant strain after point and antithesis becomes wearisome. To use his own words, in a vain attempt to be cutting and dry he often gives us what is cut and dried. And in such books when we come across anything especially good we doubt whether it has not often been said before.

Such a suspicion affects the following, an aphorism which long experience as a school-master has taught me to be of great value: "We should not be too niggardly in our praise, for men will do more to support a character than to raise one."

To one of his aphorisms the close of Colton's days gives a melancholy interest: "Suicide sometimes proceeds from cowardice; but not always, for cowardice sometimes prevents it; since as many live because they are afraid to die, as die because they are afraid to live."

R. H. QUICK.

THE METAPHYSICS OF SO-CALLED SAVAGES.

London: Jan. 16, 1888.

In the preface of Prof. Max Müller's *Biographies of Words* occurs the following passage:

"When we are told that the people of Mangaia look upon the universe as the hollow of a coconut shell, and that at the bottom of that shell there is a thick stem called Te-aka-ia-Roë, we seem to move in the very thick of dense savagery. But if the student of languages analyses Te-aka-ia-Roë, and tells us that it meant originally 'the Root-of-all-Existence' our savages become suddenly metamorphosed into modern metaphysicians, and we learn that even the thoughts of a Herveyan islander may possibly have antecedents."

Perhaps one might have plausibly guessed, *a priori*, that the thoughts of a race in the Mangaian state of culture would have antecedents. But the question of early thought in its coarser, or mythical, and its finer, or metaphysical shapes, remains of much interest. How are we to explain the metaphysics, for example, of the Maoris? Their traditional hymns of the origin of things, as I have ventured to remark elsewhere, remind one of Socrates's remark about the speculations of Anaxagoras. Compared with the myths of the beginning among most people of their grade of civilisation, the hymns of the Maoris are like the utterances "of sober men among drunkards."

"The word became fruitful;
It brought forth Night."

"From the Nothing the Begetting": such things sound almost Hegelian. Yet the Maori myths of the beginning are of the ordinary kind—a medley of gods, and beasts, and men. Are we to think that the metaphysical hymns are the original and earliest guesses at philosophy, which were followed by the evolution of absurd myths? Or, are we to say that the myths are earlier, and that the hymns answer, more or less, to the Orphic hymns coming between Greek myths and the earliest physical conjectures? The same difficulties meet us in Mangaia. According to Mr. Gill—Prof. Max Müller's authority—the Mangaian have a reasoned theory, not exactly of the universe, perhaps, but of the world. Earth is conceived as like a coco-nut in form, that coco-nut tapers to a stem, to a point. The point is "a spirit or demon, without human form," and, as we have seen, is named "the-Root-of-all-Existence." But philology has not helped us so much as she might. "Root" is not "root" pure and simple, but "Roë=Thread-worm." The Mangaian philosopher, having to picture a beginning, a source and origin, thinks of it as "a quivering, slender, worm-like point, at which existence begins." Here, then, is Mangaian thought attempting to reach a pictorial conception of a *causa causans*. Above the worm comes a "stouter" demon named "Life," and above him, thicker yet, a part of the stem called "the long lived." All these are outside of the nut. As Roë literally means "thread-worm" not "root," it would be interesting to know exactly what Te-aka-ia-

literally signifies. "Existence" sounds rather unexpectedly abstract. This will be admitted when we learn that the next of the ascending forces, though called "the Very Beginning," is no more than "a woman, a demon of flesh and blood," who sits huddled up at the bottom of the coco-nut, and who made the first man by plucking a bit out of her own side. And he, like Oannes, was half a fish! Here we are in full mythology. Which conception was the earlier, in Mangaia—the metaphysical conception of a "Root-of-all-Existence," of "a Very Beginning," or "The Beginning and the Bottom," or the mythical conception of a thread-worm and a woman? Was the metaphysical idea first, and was it clothed in flesh of worm and woman to make it easier of belief? or did the myths of worm and woman come first, and did Mangaian philosophers gradually give them an abstract meaning? Or was the early attempt at abstract thought unable quite to reach its goal? and had it to clothe its conception, as it were, in concrete shapes of woman and worm? Similar questions meet the student of Greek myths and metaphysics as he compares Hesiod, the Orphic poems, and the first physicists. But we can hardly advance further than the mere statement of the problems, which are quite familiar to anthropologists. Myth has a tendency to glide into metaphysics. Metaphysics have a tendency to glide into myth. Both are mere stories we children tell ourselves to lull our curiosity, but the stories of myth are much the more amusing. Or shall we say that myths are the vivid morning dreams of the human mind—vivid, and over well remembered, when man awakens into perfect consciousness? A. LANG.

SUPERSTITIOUS PRACTICES IN SOUTHERN ITALY.

Nervi: Jan. 9, 1888.

The learned Pitré somewhere records that the days immediately preceding December 24 are passed in much trepidation by the people of South Italy; because they firmly believe that that day (or rather night) is, above all others, favourable to the working of miracles and wonders of every kind. Around this night centre the aspirations of young and old; of ambitious men and ambitious women; of those who have wrongs to avenge, or who lust after gold, as well as every condition of men disappointed in their hopes (lovers yielding the largest number)—who one and all secretly expect that this night of nights will see the realisation of their inmost longings. As might be expected, lovers and love-philisers hold a conspicuous place; while the ingredients and adjurations employed are almost identical with those so minutely described by the Mantuan poet nearly two thousand years ago.

In obedience to the general belief of the potency of Christmas night, mothers anxious to secure good husbands for their daughters will besmear their faces with honey, accompanying this with time-honoured formulas, which must never vary and are carefully handed down from generation to generation. A word too many or too little would cause the charm to fail of its purpose. Christmas night, moreover, is supposed to yield up hidden or spell-bound treasures, which it would be idle to try to discover at any other time. A hillock of peculiar shape, some gloomy cavern, the ground under a gnarled tree or one struck by lightning, are generally fixed upon by popular fancy as likely receptacles of wealth, the smallest portion of which would satisfy the most grasping.

On this night the wives and sweethearts of mariners will repair to the seashore in the fond imagining that they are able to exorcise storms and shipwrecks from the beloved ones,

by keeping their gaze towards those points of the horizon which experience has taught them to dread most, while uttering the magic words which are to secure their husbands or lovers against the perils of the fickle element. It is on Christmas-night that the gift of witchcraft may be transmitted to any one willing to pay the cost, which is brought about in the following way. As the evening draws near, the two dames (they are generally women) retire within closed doors, there to await the fatal hour. At the first stroke of midnight the elder crone rises and begins her performance, which consists in revolving in a circle, describing fantastic figures that seem to have some relation to the signs of the zodiac, reciting the while consecrated formulas—a medley of mutilated Low-Latin, Arabic, and local dialect. These the younger must repeat word for word, without omitting a single syllable, under penalty of having to wait another year before she is allowed to make a new trial. The whole affair must be dispatched in the space of two minutes. When the neophyte has acquitted herself to the satisfaction of her instructress, she may begin on her own account to cure diseases and foretell the future, in virtue of the power conferred upon her, and conformably with the instructions previously received.

Black art, or witchcraft, by means of which incantations, charms, and so forth are performed, is called in Sicily the *power of binding*. The formulas employed are numerous, and vary according to the power invoked. A characteristic one is that addressed to the spirit of the three winds, or the "Star of the Young and True Light," "Star of the true light, spirit of the three winds, Hear me when I call (at the three voices) Go, make people go crazy." Another runs thus:

"Spirit, if in my house you wish to stay,
Go, bid my love return to my embrace.
Spirit, my words do not forget,
Speed on your course my love to bring.
Speed away, my behests to execute,
If (he should be) unwilling to come, bind him fast."

The larger proportion of these charms have love for their object. A very common one consists in procuring a few drops of holy water out of three distinct parishes, which must be in the proportion of two to one—i.e., two masculine and one feminine, or inversely, two feminine and one masculine. By masculine is meant holy water obtained from a parish under the protection of a male saint, and feminine that procured from a parish under the protection of a female saint. When the needful quantity of "elect" or "married" water, as it is called, has been provided, it is mixed together and secretly administered, either pure, or in the drink or food of the person whose love it is wished to win back. Another way for rekindling love is to attend midnight mass, when at the elevation of the host three knots must be tied with the left hand in a handkerchief, band, piece of ribbon, &c.

To enumerate all the old local customs which persist among the people, and which are often confined to single hamlets, would carry me beyond the present scope. I will confine myself to the mention of one that seems to belong exclusively to Chiaramonte in Sicily. In the space of time which elapses between the introit and the lesson, dwarfs are supposed to hold a fair sprung up by magic in a field near at hand, where every conceivable good thing—or thought so by the simple folks—is sold at ridiculously low prices. No words are spoken, transactions being carried on by mimicry, which all can understand. The whole affair only lasts a few minutes; for as soon as the priest begins to read the lesson everything vanishes into thin

air, except the good things which the rustics were fortunate enough to obtain for a few coppers.

J. GONINO.

THE GAWAIN-POET AND THE "WARS OF ALEXANDER."

London: Jan. 14, 1888.

Owing to delay in the delivery of a proof, my letter on this subject in the ACADEMY of to-day was printed without my corrections. The reader will be able to rectify for himself the obvious misprints in proper names and in Middle-English words, and will, I hope, make excuse for certain negligences of expression.

I wish, however, to cancel the sentence relating to the word *freke*; and to add the remark that the "Wars of Alexander" and the writings of the Gawain-poet not only agree in using words elsewhere unknown or rare, but also in using but sparingly certain words that are elsewhere common. Thus *dole* (*doel*, *deol*, *del*), grief, is quite a favourite word in "William of Palerne" (and the "Alisaunder" by the same author), in the Troy-book, and in the "Morte Arthure"; but in W.A. it appears only three times, and in G.P. five—three of them, it is significant to note, being in the poem called "The Pearl," the elegiac nature of which accounts for the fact that the writer in this instance used the word more frequently than was his wont.

HENRY BRADLEY.

THE "ISIS" AND THE "WASA."

Nottingham: Jan. 16, 1888.

I quite agree with Mr. de Gray Birch that "the only proper method" of discovering the etymology of a local name "is to start with the old name and work downwards to the current form." I have long held this opinion, and I am accordingly astonished to learn that my criticism upon Mr. Birch's discovery of an early form of the name Isis in the Old-English *wāse* "mud" is a good example of the reverse process. I may retort that Mr. Birch's identification is a good example of the danger of rashly assuming that two local names of different dates are identical because they bear some trivial superficial likeness to one another. In the present case the resemblance is restricted to the presence of the letter *s* in both words.

The only evidence that Mr. Birch can adduce in support of the extraordinary sound changes assumed in the derivation of Isis from Wasa is the suggestion: "May not the result stand thus:

Wasa=[w]ooze=[w]isis?"

This, I need hardly remark, is no proof at all. It was by the use of such means that Lemon and his predecessors succeeded in deriving the Teutonic words in the English language from Greek. In fact, one can prove anything by the use of such *formulae* when one is perfectly unfettered by any laws of phonology. And Mr. Birch shows us, by his comparison of the Old-English *wāse* with the Modern High-German *Wasser*, how free he is from any phonological restraint. Yet he, singularly enough, appeals to "phoneticism" as one of the reasons for excepting his derivation from the ordinary rules of sound-lore. He also appeals to "dialecticism" as another reason for this exception. We are familiar with this hazy force as a beneficent power that is freely invoked by belated local etymologists of the pre-scientific school to help their limping etymologies out of the pitfalls of phonology. It has, for instance, been called in to explain the curious circumstance that the Celtic *uisge* has yielded such a variety of forms as Ock, Eocce, Onse, Ose, Isis, Tham-es, and, I have no doubt some one will now add, Wasa within a few square miles of Oxford. Now, it is quite useless to plead

"dialecticism" unless one is prepared with evidence to prove that the dialect of the particular locality usually changed the sounds in the manner assumed by the etymologist. Thus, if Mr. Birch could prove that the Berkshire or Oxfordshire dialect generally, or even occasionally, dropped an initial *w* before a long vowel, and that it regularly changed an Old-English *ā* to *i*, then the derivation of Isis from Wasa might merit further consideration than it does when it is only backed up by a vague reference to "dialecticism."

Leaving the phonological arguments, I will now turn to those that will be more generally understood. Mr. Birch objects to my explanation of *wāse* as a swamp, bog, or stagnant pool, because a brook ran into or through it, and there was an island in it. Well, I suppose there are cases of brooks running through swampy ground; and as for the island, I hold that it was not an island in the modern sense, but a piece of high land surrounded by swampy ground. I have shown upon indisputable evidence, in *Notes and Queries*, 7th S. iv. 349, that this was not an uncommon meaning possessed by the Old-English *īeg*, usually translated "island." This meaning may perhaps explain the process whereby the same word in High German, where it appears as *aue*, has come to mean a meadow, &c., without any reference to an insular character.

Mr. Birch next urges that we should "expect naturally, indeed imperatively, to find the Isis appearing in some form or other in a detailed account of these [Fyfield] boundaries"; and he argues that, on these grounds, *wāse* must be the Isis. Mr. Birch is here too hasty. The Isis is mentioned; but, unfortunately for him, in such a way as forbids its identification with *wāse*. I have shown in the ACADEMY of December 31, 1887 (p. 441), that the portion of the river Thames that now bears the doubtful *alias* of Isis appears in the Abingdon charters only under its proper name of Thames. Hence, when the Isis or Thames is mentioned in the Fyfield boundaries, it is called by its real name of Thames. Now, the Isis has not to this day entirely displaced the more authentic name of the Thames at Fyfield, so that if anyone speak of the Thames at Fyfield, it is pretty clear that he is referring to what is, perhaps, more generally called the Isis. Mr. Birch says that he has "never said that the 'Wase and Thames were two names for the same river.'" But, if he has not said so in so many words, he says it in effect when he identifies the Isis or Thames at Fyfield with the Wasa. It is not open to him to argue that the Thames here means that portion of the stream below its junction with the Thame where it is unobscured by this confusing *alias* Isis.

The fact that the Thames is mentioned by name at Cumnor, Fyfield, and Appleton, and in such positions as preclude all idea of its identity with the *wāse*, disposes of another of Mr. Birch's arguments. And in the other case where *wāse* occurs, that of Buckland, the inference is very strong that the *wāse* was not, as Mr. Birch contends, the Isis or Thames. The boundaries proceed from a dene or valley to a mead, thence to the *wāse*, and from the *wāse* "out to the river or brook" (of *wāsan út to ēa*). This is surely not the way that the Isis or Thames would be contrasted with any other river or brook. It is not necessary for my purpose to assume, as Mr. Birch does, that the *wāse* that is mentioned at Cumnor, Fyfield, Appleton, and Buckland was "a ten-mile-long fen, ooze, or stagnant pool boundary." All that I assume is that the inhabitants of these villages used *wāse* to mean a swamp or bog or stagnant pool, and that there was a swamp, or a bog, or a stagnant pool, somewhere on the borders of each village. The first assumption is perfectly unobjectionable, for we have other

evidence that *wise* was used in this sense; and there seems to me to be nothing physically impossible in the second assumption.

As I hold that this *wise* is simply the Old-English *wise*, "mud," &c., I will not attempt to discuss Mr. Birch's idea that *Wasa* was the name of a river-god. Such evolutions of unrecorded deities from local names are about as unsatisfactory to an unimaginative man as a laboured resolution of an ancient tale into a distorted sun-myth, and they are susceptible of just as little proof.

W. H. STEVENSON.

DANTE'S PUNISHMENT OF SIMONIACS.

Stanhoe Hall, King's Lynn: Jan. 16, 1893.

An interesting parallel to Dante's punishment of the Simoniacs in hell (*Inf.* xix. 13-27), which was doubtless suggested to him by the mediaeval "plantatio," or planting head downwards of assassins (cf. *Inf.* xix. 47, 81), is furnished by Sir Henry Layard in his recently published "Early Adventures," reviewed in last week's ACADEMY. Speaking of an administrator in Persia, Sir Henry says:

"One of his modes of dealing with criminals was what he called 'planting vines.' A hole having been dug in the ground, men were thrust headlong into it and then covered with earth, their legs being allowed to protrude to represent what he facetiously called 'the vines.'"

This form of punishment was common enough in mediaeval Florence, as may be seen by a reference to the old statutes of that city.

PAGET TOYNBEE.

"STEERMAN."

University of Cincinnati: Jan. 3, 1893.

Mr. J. H. Round demands (ACADEMY, Dec. 17, 1887) whether the Latin *stermannus* does not represent an English 'steerman'? Clearly it does. The word is found in Anglo-Saxon in *Aelfric's Hom.* (ed. Thorpe), ii. 560, l. 22: "Hera ðone steorman, ac na swa ðeah ærðan ðe he becume gesundful to þære hyðe," which I would render (more freely than Thorpe): "Praise the steerman, but not before he come safe to port."

J. M. HART.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, January 23, 4 p.m. Asiatic: "The Jains," by Sir Monier Williams and Mr. Rang Lal.
5 p.m. London Institution: "Alexander the Great," by the Rev. W. Benham.
8 p.m. Royal Academy: Demonstration, "The Trunk," II., by Prof. J. Marshall.
8 p.m. Aristotelian: "The Philosophical Importance of a True Theory of Identity," by Mr. B. Bosanquet.
TUESDAY, January 24, 3 p.m. Royal Institution: "Before and after Darwin," II., by Mr. G. J. Romanes.
8 p.m. Anthropological: Annual General Meeting, Presidential Address by Mr. F. Galton.
8 p.m. Civil Engineers: "The Jubilee Bridge over the Hooghly," by Sir Bradford Leslie.
WEDNESDAY, Jan. 25, 8 p.m. Royal Academy: Demonstration, "The Shoulder and Arm," by Prof. J. Marshall.
8 p.m. Society of Arts: "Theatres and Fire-proof Construction," by Mr. Walter Emden.
8 p.m. Geological: "Ailurus anglicus, a new Carnivore from the Red Crag," by Prof. W. Boyd Dawkins; "A contribution to the Geology and Physical Geography of the Cape Colony," by Prof. A. H. Green; "Two New Lepidotoid Ganoids from the early Mesozoic Deposits of Orange Free State, South Africa," and "Some Remains of *Squatina Gracilis*, sp. nov., and the Mandible of *Belonostomus cinctus*, from the Chalk of Sussex," by Mr. A. Smith Woodward.
8 p.m. Society of Literature: "The Reliability of the old British Records and Traditions," by Mr. R. B. Holt.
8 p.m. Athenaeum Society: "Rude Stone Monuments," by Mr. A. L. Lewis.
THURSDAY, Jan. 26, 3 p.m. Royal Institution: "My Visits to America," by Prof. H. Herkimer.
4 p.m. Society for Preserving the Memorials of the Dead: "The Union of Sepulchral with Religious and Allegorical Art," by Mr. J. S. André.
6 p.m. London Institution: "Architectural Mouldings," by Mr. H. H. Statham.
8 p.m. Telegraph Engineers: "Safety Fuses for Electric Light Circuits and the Behaviour of the Various Metals usually employed in their Construction," by Mr. Arthur C. Cockburn.

FRIDAY, Jan. 27, 7.30 p.m. Civil Engineers: Students' Meeting, "Pumping Machinery in the Fen-Land," by Mr. L. Gibbs.

8 p.m. Royal Academy: Demonstration, "The Forearm and Hand," by Prof. J. Marshall.
8 p.m. Society of Arts: "The Public Health in India," by Mr. Justice Cunningham.
9 p.m. Royal Institution: "The Exploration of Masai-Land," by Mr. Joseph Thomson.
SATURDAY, Jan. 28, 3 p.m. Royal Institution: "Experimental Optics," II., by Lord Rayleigh.
3 p.m. Physical: "The Effect of Magnetisation on the Thermo-Electrical Properties of Bismuth," by Mr. Herbert Tomlinson; "The Influence of Magnetism and Temperature on the Electrical Resistance of Bismuth and its Alloys with Lead and Tin," by Mr. E. van Aubel; "A Water-Dropping Influence Machine," and "The Price of the Factor of Safety in Lightning Rods," by Prof. S. P. Thompson.

SCIENCE.

M. Annaei Lucani Pharsalia. Edited, with English Notes, by C. E. Haskins. With an Introduction by W. E. Heitland. (Bell.)

It is strange enough that the *Pharsalia*, which, in the eighteenth century, was a book much read and largely commented on, should have become, in the nineteenth, a comparatively neglected work. It might have been expected that a period so full of exciting revolutionary episodes as the past hundred years would have given to the incisive utterances of the single representative of Rome's freedom under the abominable tyranny of Nero a factitious interest which the merits of the work as poetry failed to inspire. It might have seemed inevitable that the palaeographical direction which Lachmann and Ritschl gave to Latin philology, and which has successively occupied itself not only with the greater Latin poets—Lucretius, Catullus, Vergil, Horace, Martial, Juvenal, Persius, but with those of the second class—Propertius, Tibullus, Valerius Flaccus, Ausonius, should hitherto have left Lucan almost untouched. The reason, however, is not far to seek. The MSS. of the *Pharsalia* are so numerous, so widely dispersed in most of the considerable, and many of the inconsiderable, libraries of Europe, that the task of discriminating good from bad, primary from secondary, is greater than in the case of any other Latin poet, except, perhaps, Ovid and Vergil. I say perhaps, because Ribbeck has practically shown that most of the mediaeval MSS. of Vergil may be dispensed with, owing to the fortunate accident of our possessing several codices of a period long anterior to the Middle Age; and because the separate works of Ovid have, in turn, been carefully examined from the critical standpoint—and, at least in the case of some of them, we know where to look for constituting the text on a secure basis. With Lucan this has not been done in any adequate manner, though C. F. Weber's edition was, for the time when it appeared (1821), a good and reliable guide; and Detlefsen's examination of some very early palimpsest fragments, the variants of which he has published in *Philologus*, showed how interesting the problem of Lucan's text is, as soon as it is handled in a large and (from our present standpoint) competent way.

Neither of the contributors to the present edition of the *Pharsalia* here help us at all. Mr. Heitland—a scholar whose edition of the *Pro Rabirio* shows his competence for the more difficult problems of historical and interpretative research—confesses that "it is no part of his plan to speak of the seventy-five or eighty MSS. (which he has

never seen)," and seems to put this on a level with "describing the numerous printed editions from 1469 to the present day." Similarly Mr. Haskins "makes no attempt to produce a critical text, but has followed, for the most part, that of Weise." Such indifference to the problem of the *Pharsalia* (for the scholars of the seventeenth and eighteenth centuries did a great deal for the mere interpretation of passages) seems to me more than astonishing—it is retrograde; and, coming as it does from two scholars of mark in a university avowedly devoted to the minute examination of the classical languages, alarming. For how can any real commentary on a difficult author be written till we have ascertained as distinctly as we can what he wrote? Had the editors done nothing more than give a complete collation of even one first-class MS., with Detlefsen's palimpsest variants, it would have saved them from the reproach of ignoring what Lachmann, Ritschl, Cobet, and Madvig have been preaching for the last fifty years incessantly—I mean the essential connexion of palaeography with interpretation. Mr. Heitland, indeed, greatly understates the multiplicity of the MSS. of Lucan, for the Bodleian alone possesses about twenty; and it might be said that this multiplicity is a valid excuse for reticence on a point of acknowledged complication. Yet, if the labour is great, it is not therefore to be shirked entirely; and if there are probably some hundreds of MSS., so much the more need to make out something about them. In a word, this Cambridge edition of 1887 leaves the problem of the text of the *Pharsalia* absolutely untouched.

Less unsatisfactory is the interpretation. It is true that Mr. Haskins, as he does not possess the preliminary knowledge of MSS. which I have for years believed to be indispensable to any adequate commentator, may be said, in a sense, to grope darkly in passages where knowledge would have permitted him to see, if not clearly, at least more clearly. It is true, too, that anything like real discussion of difficult points is not to be found in his notes—as, indeed, how could it, in the absence of one, and that the most necessary, condition of a perfectly satisfactory judgment? But so far as the explanation of a difficult writer can be thought to depend on translations which, if sometimes thin, are often neat (the illustrative parallels are mostly drawn from older commentators, especially Oudendorp); so far as a book highly useful for examination and tripos purposes can be thought to meet the demands of advanced scholars—to this extent the new Cambridge edition will not be thought disappointing. An undergraduate might read it through in a fortnight, and know a good deal about Lucan; nay, might flatter himself that he knew quite as much as he could ever wish to know. There is an absence from the notes of all matter which could in any sense be considered irrelevant—unless, indeed, the occasional citation of parallels from English poetry can be thought such.

It is, too, tolerably equal throughout, though the notes on the last two books are, perhaps, slightly less careful than the rest—an excusable fault in a poem which is a strain on the faculties from first to last, and which, perhaps, exhibits Lucan at his feeblest in

these books. Again, judging it as a whole, the commentary may be pronounced correct; at any rate, not marked by glaring or signal errors. But from this general estimate very large deductions must be made. The correctness is too often superficial; the meaning has not been thoroughly realised; and the English equivalents, if analysed, will be found either inexact or not sufficiently made out. Thus, in ii. 394—

"Haec placuit belli sedes, hinc summa mouenti
Hostis in occursum sparsas extendere partes,"

Mr. Haskins may be virtually right in explaining *summa mouenti* as ἐντεῦθεν ὁρμώμενος; but no one will accept his translation, "making this his headquarters," as satisfactory until he has proved it by other similar passages. And the doubt which the expression raises is not diminished by the fact that for *mouenti* other MSS. give *mouentis*, of which Mr. Haskins gives no hint whatever. Again, *ignibus atris* (iii. 98) is explained as "deadly," and compared with *atra tigris* (*Georg.* iv. 407); but (1) the meaning of *atra* there is, perhaps, only "fierce" (as Servius); (2) fires, when elsewhere called *atri*, are not "deadly," but dark with smoke-clouds, as in ii. 299.

In ii. 179,

"toto quamvis in corpore caeso
Nil animae letale datum,"

it is as impossible that *datum* should mean "inflicted" as that *dabantur* in 126 should mean "were committed." In both places *dare* has its proper force, "no mortal blow conceded to the life"—i.e., to escape by, "it was not that everything was given up to the humour of one," "that one man was permitted to control everything." In ii. 171,

"Omnia Sullanae lustrasse cadauera pacis,"

"examined" is very far short of the significance of *lustrasse*, "made the round of." 356,

"gradibusque adelinis eburnis
Stat torus,"

"resting on" is hardly right for *adelinis*, which (if this is the true reading) would seem to mean "leaning against," as in the passage cited from Val. Flaccus. In 397, the difficulty of *nullo*, as in 408, is, perhaps, best got over by translating "nowhere." In 426.7,

"umbrosae Liris per regna Maricae
Vestinis impulsus aqua,"

it may be doubted whether *impulsus* is more than "struck by"—i.e., encountering, and in

"nullasque uado qui Macra moratus
Alnus"

moratus does not mean "concerning itself with," but simply that the Macra does not admit any boats on its shoaly water, and obstruct their advance thereby. In 514, *uel* is not "even," but "or again." In 519, it is incredible that Mr. Haskins should reject the reading of most (? all) MSS., *cui* in favour of *cui fit*, which is unlike the ordinary style of Lucan, and to refer which to *pudori* involves an improbable prosopopoeia. In iii. 39,

"nihil est animis sensus a morte relictum,"

he says, "by means of death," not "after death"; neither is exactly true. In iii. 132,

"Pacis ad exhaustae spoliū non cogit egestas,"

the translation "poverty does not compel you to drain peace for spoil" seems

very doubtful; the natural sense is certainly "to despoil the exhausted resources of peace"; for, in such proportion as these resources were exhausted elsewhere, in such proportion was Caesar likely to be determined in securing the few unexhausted treasure-stores he could still find. In iv. 719

"Hoc solum metuens, incautus ab hoste timeri,"

Mr. Haskins translates "fearing only this that, through want of caution on his own part, the enemy should be struck with fear of him—i.e., should take the alarm and retreat." But (if *incautus ab* is the right reading) the epigrammatic style of Lucan suggests that his meaning is not this, but "fearing that his [Juba's] unguarded advance might yet rouse Curio's fears" and thus his intended surprise be frustrated, in spite of the hasty march which he (Juba) was making and his natural expectation of coming down upon Curio before he had taken the alarm.

Nor are there wanting passages in which the new editor, paralysed, so to speak, by the difficulty of conflicting views, ends with leaving his reader in a state of perplexed confusion; readings have not been sorted, or history investigated; the judgment of great critics is ignored, that of insignificant critics is preferred; finally, a view is put forward which is against all the probabilities, or even possibilities, of the Latin language. Such a passage is ii. 126-128, where the greatest of English scholars has written an admirably clear note; yet the name of Bentley is not even mentioned, and an impossible translation of *violatae* is given on the authority of —Weise.

As might be expected, from the superficial character of the commentary and the complete indifference to MS. research which the editors both profess, emendation, even where obviously necessary, is resolutely put out of sight. It may be doubted whether either Mr. Heitland or Mr. Haskins has thought it part of his duty to cast even a look at Withof's *Encaenia Critica*, a clever book, though its main position—that the recurrence of the same word in lines closely following each other always suggests some corruption in the text—cannot be safely assumed for the *Pharsalia*. Mr. Heitland, indeed, might have given to this point, which, critically speaking, is the most difficult of all the doubtful questions which Lucan's epic raises, more consideration than he has thought fit to extend to it in his generally excellent introduction. Withof, however, is only one of a host of scholars who have successively dealt with the text of the *Pharsalia*. Grotius, Bentley, Guiet, Corte, Burmann, Waddell, and Bishop Wordsworth may be mentioned. Anyone who cares to pursue the subject will find ample materials in Jortin's *Miscellaneous Observations* (1731) and D'Orville's *Miscellanea Critica* of a date somewhat subsequent. Let it not be said that emendation is wasted toil in the conjecturer, distraction of mind to the student. Some of Bentley's conjectures are now ascertained to be right by Detlefsen's publication of the early MS. fragments mentioned above. I may mention *tenet* for *timet* in the notable passage v. 372; *tenet* is found in the Naples palimpsest. Even higher, as a critical effort, is Bishop Wordsworth's correction

of ix. 569, "An sit uita nihil, det longa an differat aetas" for "et" of MSS., "Is life nothing? Does long life give good things to men, or does it defer them? by postponing death, which to the wise man is, perhaps, better than life" (*Conjectural Emendations*, by Christopher Wordsworth, p. 31). Admirable, too, is Withof's *incolumis* for *tunc olim*, (ix. 604):

"Ecce parens uerus patriae, dignissimus aris,
Roma, tuis: per quem numquam iurare pudebit,
Et quem, si steteris umquam ceruice soluta,
Incolumis factura deum."

Not one of these restorations is mentioned, yet each of them clears up a passage where all was dark before. ROBINSON ELLIS.

TWO LOCAL IRISH FLORAS.

The Flora of Howth. By H. C. Hart. (Dublin: Hodges, Figgis & Co.)

A List of Plants found in the Island of Aran. By H. C. Hart. (Same publishers.)

ONE of the pleasantest tasks in science is certainly that which sets a man to write a local flora. Unhindered by baggage or instruments, for he requires nothing but a London catalogue, he takes his way to his tract of country; and the more thoroughly he examines it, enjoying the varied pleasures of loch or plain, sea or mountain, the better will his work be done. If he be sent by fate or government to explore wild regions,

"Sive per Syrtes iter aestuosas
Sive facturus per inhospitale
Caucasum,"

he has the interest of foreign travel and the charm of the unknown before him. Even within our own group of islands it is not yet by any means impossible to find a rare flower in a hitherto unknown station, or even to add a new species to the British list. Our Potamogetons have grown in number of late years, owing to more careful search into pieces of fresh water; and it is improbable that the mountains of Scotland and Ireland have yet yielded up all their treasures.

Mr. Hart has had under observation two small areas on the East and West coasts of Ireland respectively, and has very considerably improved our knowledge of the distribution of Irish flowering-plants and ferns. The promontory of Howth gives a far larger and more varied list than we should have expected from a place so near Dublin. No doubt it owes its superiority over the commonplace flora of London to the sea and to its hills, but still we wonder that it does not suffer from finger-blight. The islands of Aran (in Galway Bay, not the Arran of Donegal), while they make a yet better defined natural area, are less easy to get at and less agreeable to stay in. It is likely that they come nearer than most Irish districts to representing the natural flora, undamaged by extirpation and unincreased by importation of species. Mr. Hart confesses to having himself introduced several species at Howth. Yet even there changes come about. *Matthiola sinuata*, found on one of the smaller islands, has not been seen since 1835. Luckily, we need not expunge it from the British list, since it is still to be found in North Devon and the Channel Islands.

CORRESPONDENCE.

THE MESSIANIC IDEA AMONG THE EARLY BABYLONIANS AND ASSYRIANS.

London: Jan. 14, 1888.

In the *Proceedings* of the Society of Biblical Archaeology for January 1885, in an article

treating of the Babylonian kings of the mythical period, I published the following paragraph:

"One of the tablets published in *W. A. I. iv.*, and bearing the following colophon: '2nd tablet (of the series beginning) . . . lul, lord of deep wisdom,' is a remarkable and very important text. It begins with the reflections of some ancient hero who, looking on the land and the people around him, saw on all sides nothing but evil. The ruler (as it seems) broke off prayer and discontinued supplication, did not teach his people reverence and honour, and did not himself call upon God. He, however (the speaker), was wise; the day for the worship of the gods was the delight of his heart, and the prayer of a king—that was joy. The writer goes on for several lines in the same strain, and speaks of one who had learnt the glorious path of the god who 'in the earth lived, died, renewed (himself).' The writer then seems to speak of some misfortune which overtook himself; his godde's had not mercy on him, and did not go by his side. But suddenly his tone changes: 'Open the high place,' he says, 'they have granted my prayer (?) : until there be no more death, and weeping cease,' and after a few more lines the tablet comes to an end. This was considered by the Assyrians or Babylonians important enough to have a kind of running glossary, in which all the difficult or unusual words are explained by others better known; the system being to write the whole line, and then take the difficult word or words, and writing them down separately, put beside them the explaining words, sometimes separated by the division-mark, sometimes not."

The first of the italicised phrases runs, in the original text, as follows:

"*Ēkām ilmašu ālakti iū āpāti, ša ina āmmat iblutu, imūt, āddeš.*"

"How has he learnt the glorious path of God (or, the God), who in the world lived, died, renewed?"

The second phrase, which reminds us of the well-known passage in Revelation, xxi. 4, is as follows:

"*Ādi lā mitutina bikiti gamrat.*"

"Until there be no death and weeping cease."

Of course, in the first of the above extracts, the words cannot have a prophetic signification, because they are in the aorist, not the future tense. They are important, however, because they show an idea (which originated in Babylonia, and probably in Assyria also, at a very early period, perhaps 3,000 years before Christ) in which a divine being, whose path was glorious and worth following, is spoken of, apparently, as having lived in the world, died, and risen again—a prototype of the Messiah.

I hope, at some future time, to publish the complete text and translation of this most difficult, but highly interesting, tablet.

THEO. G. PINCHES.

SOME FINNISH ETYMOLOGIES.

London: Jan. 14, 1888.

Mr. Robert Brown, in the *ACADEMY* of January 14, seems to suppose that the Lapp *sarv(a)*, "elk" or "stag," is connected with a Finn *kauris*, "goat"; and further that the words *vuohi* and *kultu* are merely variants in "accord with the laws of Turanian letter-change." The F. equivalent of *L. sarva* is *tarvas*, "stag" or "elk," its precise application being uncertain. They are possibly related to the F. *sarvi*, "a horn," though certainly not to the *kauris*, old form *kappris*, Liv. *kabr*, Lap. *hubres*, the original for which Prof. Ahlquist finds in an Indo-European stem—in Lat. *caper*, O.N. *haftr*. He believes that *vuohi* is only F. *unhi*, "a ewe," with *v* prefixed and a transfer of meaning, deriving the latter from the Lith. *avis* or Lett. *avs*, "a sheep." He is inclined to see in *kultu* the O.N. *kid*.

In the *ACADEMY* of November 12, 1887, Mr.

R. Brown rather hastily bracketted F. *tie* with Hung. *Isten*, Sum. *dingi*, &c., though the word only means a "path, a road," a meaning very remote from "create," "sky," "god." Again, to couple a Yakute word for "sacred" and an Akkadian and Assyrian word for "heaven" with a F. *suvanto*, Kalevala 18.109 (not 36 237), meaning "the still water between rapids," seems to require reconsideration.

So, too, as far as meaning and derivation are concerned, there is no sort of connexion between F. *kave*, stem *kapehe*, dim. *kapo* and *kun*, "the moon." *Kave* is not an uncommon word in the older poetry, and is used in various connexions. It occurs as a parallel word to "woman"; as a parallel word to "creator"; coupled with the word for horse as a parallel word to "camel-foal"; coupled with the word for forest, to mean forest "creature"; with sea to mean "fish"; with great to mean "a human being" *par excellence*, &c. Prof. O. Donner compares it with the Esth. *kabe-ne*, "a woman," *kabo*, "a girl"; N. Lap. *gaba*, "a woman," Sw. Lap. *kuopes*, "a witch." JOHN ABERCROMBY.

SCIENCE NOTES.

THE Seismological Society of Japan has recently issued a new volume of its *Transactions*, a large part of which is occupied by a paper by Prof. John Milne, on "Earth Tremors in Central Japan." It appears from the author's observations that most of these tremors are produced by the action of the wind upon the earth's surface, and that the movements thus excited may often be propagated to distant localities where wind disturbances have not occurred.

MEETINGS OF SOCIETIES.

NEW SHAKSPEARE SOCIETY. —(Friday, January 13.)

THE REV. W. A. HARRISON in the chair. — Mr. R. G. Moulton read a paper on "Some Canons of Character Interpretation," premising that, in dealing with this subject, the inductive method was particularly clear. The true interpretation of a character was not the noblest or most interesting conception that could be formed of it, but simply the view of the personage in question which most fully took in all the details connected with him. It was, in fact, a scientific hypothesis, the purpose and test of which was to account for all the particulars to which it has application. Mr. Moulton then suggested the following practical canons of interpretation, which he had found by experience to be useful in analysing character: (1) Interpretation must take in not only the direct but also the indirect elements of character. Indirect elements (*i.e.*, the impression made by personages on others, or by others on them) are evidenced in the case of Brutus, the strength of whose mind is shown by the way he sways even the strong mind of Cassius, while the delicacy of soul hidden beneath stoic impassiveness is seen in the influence which the gentle Portia has over her husband. (2) Difficulties in interpretation may diminish by multiplying, *i.e.*, when a single inconsistency is a stumbling-block, many inconsistencies resolve themselves into a new consistency. (3) Interpretation must have regard to the extent to which a character is displayed by the action. Ophelia's apparent negativeness is due to the fact that she is only allowed to appear in negative situations; her strength of character being chiefly shown in her influence on Hamlet. (4) In interpretation, force of character must not be confounded with force of poetic expression—a canon which may be illustrated by the case of Polonius. (5) Care must be taken to distinguish between what belongs to the character of a personage, and that which belongs to his position in the action of the play: a good example of this being found outside Shakespeare, in Marlowe's Mephistophiles, who is commonly taken to be an arrant coward, whereas he is really supposed by the poet to have come from behind the curtain of the unseen world, and to know all its horrors, while Faustus persuades himself of its non-existence. (6) Characters are often best interpreted

in groups. It is often difficult to catch the individuality of a character when considered by itself, when it would at once assume consistency and distinctness when considered in relation to some other character in the same play.

EDINBURGH MATHEMATICAL SOCIETY. —(Friday, January 13.)

W. J. MACDONALD, Esq., president, in the chair. — Mr. R. E. Allardice read a paper on Stirling's approximation to factorial *n*, when *n* is large. — Mr. A. Y. Fraser described a mechanical device for the analysis of intervals and chords in music. — The conversation on the teaching of arithmetic, adjourned from last meeting, was resumed, and a committee was appointed to collect suggestions which might be printed and circulated among the members.

FINE ART.

GREAT SALE OF PICTURES, at reduced prices (Engravings, Chromos, and Oeugraphs), handsomely framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents. — GEO. REES, 115, Strand, near Waterloo-bridge.

THE ROYAL ACADEMY.

II.

TWO works of small dimensions, but—in very different styles—of exceptional beauty of execution, must here be mentioned, though perhaps a little out of their natural order. The one is Mr. Holman Hunt's "St. Sebastian" (143)—a nude figure of the martyr bound to a tree, shown in strong relief against a background which is of lurid splendour in its darkness. It is impossible to agree with the attribution of this precious little panel to Velasquez; for the brush-work, frank and vigorous as it is, is not that of the great Spanish master at any stage of his practice. The conception is, it may be owned, deeply tinged with a passionately earnest realism, such as we are accustomed to associate with the Spanish school of the seventeenth century; but the execution has many passages which suggest rather a Flemish hand under the influence of the manner of Caravaggio. The problem is one for which we cannot at present venture to suggest a definitive solution. It is well worth serious consideration. The other little picture which we unwittingly passed over on a former occasion is an exquisite specimen of the middle style of Rubens, somewhat awkwardly styled by its owner "Cupids and Fruit" (82). These *bambini* have a marked resemblance, both as regards conception and execution, to the wingless angels in the "Vierge aux Anges" (428 in the Louvre); while the garland of fruit and the ornamental sculpture, seen in luminous half-shadow, show that silver-brown radiance which is the master's own secret. To complete the list of omissions, let us point out Lord Normanton's exceptionally fine "View in Dresden" (145), by Bernardo Canale (called also Bernardo Belotto), which places before us the quaint eighteenth-century market-place of that city literally flooded with sunshine. In its happy admixture of accurate detail with picturesque breadth, it almost rivals the fine productions of a Van der Heyden; but the sky, on the other hand, is treated in the conventional and insincere fashion common to the Venetian painters of the school of Canaletto.

There are no two finer specimens in England of the astonishing brush-power and vivacious conception of Frans Hals than Sir Richard Wallace's famous "Laughing Cavalier" (75), and Mr. Gibbs's later and not less characteristic "Portrait of a Dutch Gentleman" (146). The former example, which bears the date 1624, is, as regards technique, somewhat an exception among the productions of the same period, since the face is modelled and painted with a subtlety and care which veil the usually untrammelled vigour of the master's hand; this, however, finds full scope in the incomparable

rendering of the hair and moustache, as well as of the lace and rich embroideries, which bravely set forth this splendid young Dutch nobleman. Here, as elsewhere, we find the master aiming rather at the realisation of exuberant life and fleeting expression, than at the suggestion of an intellectual personality taken as a whole, and divined with sympathetic insight. Mr. Gibbs's picture—the presentment of a sober, middle-aged burgher of sour and determined aspect, with the date 1639—is a perfect specimen of the daring power of execution and disdain of colour which mark the period of complete maturity of the Haarlem *chef d'école*. To cite only a minor detail: the rendering of the long buff gloves which the sitter holds loosely in his hand might well fill with despair any painter whose aim is unlimited mastery over the legitimate secrets of the brush. In connexion with these exceptional works must be mentioned two very fine portraits by that scarce and little-known painter Johannes Verspronck. These are the half-length portraits of Thomas Wyck and his wife (61 and 65), contributed by Mr. David Sellar. We have here evidently an avowed follower of Frans Hals; but at the same time a painter most capable of looking at humanity with his own eyes, and one whom it would be unjust to class as a mere schoolman, catching the tricks without the essential merits of his master's manner. Verspronck has a large measure of the frankness of execution of his prototype, with a greater hardness and precision in the heads, and an exaggeration of the harshness of Hals's colour and of the opacity of his shadows. These signed works are further of considerable interest, as enabling us to restore to their rightful author some interesting portraits; and among them that of a lady, which is No. 175 in the Gallery of the Stædel Institut at Frankfort, and is there given to Hals, though German connoisseurs have long since more than suspected that it rightly belonged to Jan Verspronck. The "Dutch Lady" (72), by Ferdinand Bol, is a characteristic specimen of a capable but second-rate painter; the "Nativity" (57), by another of Rembrandt's pupils, Gerbrandt van den Eeckhout, is chiefly interesting as being authenticated with a signature, and as showing how vast is the interval which separates Rembrandt everywhere from his most noted imitators. Another painter issuing from the same school, Nicholas Maes, once more vindicates his right to a place in the foremost rank among Dutch masters. The most important picture from his hand is the Duke of Wellington's "The Listener" (52)—a work of first-rate technique, in which we should be inclined to think that the artist had well-nigh equalled the skill of Peter de Hooch in the rendering of different qualities of indoor light, were it not that that magician of the brush is himself here hard by—represented by an incomparable masterpiece which fully asserts his supremacy. This is the well-known "Music Party" (53), from the same choice collection. In a room of noble appearance, richly though sparsely furnished, is seen a company of splendidly-attired men and women—the former apparently of high rank, and the latter evidently of much complaisance—diverting themselves with music, dance, and conversation. The waning light of afternoon has been almost entirely shut out by drawing closely across the windows, save in one instance, huge red curtains, through which the light filters. Yet in the dim varying atmosphere thus created—partly revealing, partly concealing the groups and the architectural features of the room—the painter has, in the lowered key necessarily adopted, preserved the relative values of tone with such exquisite justness that he gives the required force and contrast to every portion of the com-

position; imparting depth and variety even to the glimpses which he permits us into nooks bathed in the deepest gloom. The achievement is, in its peculiar way, hardly equalled from a technical point of view—certainly not surpassed—in art. The mastery exhibited would, however, be all the more enjoyable, were it not so evident that the painter has deliberately set himself the problem which the peculiar subject involves, and that he revels in the realisation of the *tour de force* for its own sake, and not as a means to an end. Even here, the limits of de Hooch's wonderful power are very clearly defined. He fails to impart individuality or realistic charm to his personages, and is only partly successful in the suggestion of life and movement. Another notable, though hardly very sympathetic, specimen of his technical power is Lord Wantage's well-known "Court-yard of an Inn" (95). Among numerous examples of the consummate handiworks of Teniers the younger may be singled out the so-called "Philosophes Bacchiques" (102), from the same collection—a tavern interior painted with that silvery clearness and sharpness which are all the painter's own, while the subject is treated not quite in that perfunctory and superficial fashion to which he has too much accustomed us. By that far greater, if less showy, artist, Adrian van Ostade, there is at least one first-rate little work at Burlington House—the "Kitchen Yard" (112), from the same collection. One passage of this *nature morte*, in which is shown in a luminous half-gloom a recess in the richly toned brick-wall, is treated with supreme skill. Rarely, indeed, has the less-appreciated Isaac van Ostade been seen to such advantage as in the "Country Inn" (99), another precious possession of Lord Wantage. This charming landscape with figures is rendered with a gaiety, with a happy brilliancy of illumination, which Adrian himself has hardly surpassed, though the touch is more conventional in its sharpness and the modelling of the figures less true and less solid than his. Several important specimens of the art of the prolific Jan Steen claims our attention, commanding admiration for the straightforwardness and brilliancy of the technique—marred, nevertheless, by a certain hardness and monotony of texture—while they disgust, not only by the unrelieved and tiresome grossness of the scenes represented, but still more by the want of real invention betrayed by the painter, who contents himself with one facial type of inexpressive bestiality, and fails to realise varying shades of expression, even in the strange category of human manifestations which he chiefly affects. This same drawback detracts to an almost equal extent from even the finest works of that great and subtle luminarist Adrian van Ostade, and indeed, mars our enjoyment of the productions of most of the Dutch and Flemish humoristic masters of the time—with the exception of those who, like Metsu, Terburg, and some other kindred painters, study less the manners of the people than those of the nobility and the higher bourgeoisie. A singular exception, however, to this rule is to be found in some of the *paysanneries* of that penetrating observer, Karel Dujardin. Of the Jan Steens to be seen at Burlington House, the Duke of Wellington's "Wedding Party" (59), is a first-rate example of the painter's manner, happy in arrangement, in the skill with which it is lighted, and full of genuine animation; while Mr. Sellar's large "Merrymaking" (55), is in every sense markedly inferior. Mr. Crews's "The Fight interrupted" (107), is, on the other hand, in technical respects a very fine rendering of the revoltingly brutal subject chosen for representation. The admirable and well-known "Family Group," by Gonzales Coques (49), should by no means be passed over.

The great Dutch schools of landscape are this winter very happily illustrated, though certain great names—including Philip de Koninck, of whose work Lord Wantage possesses so fine an example, Paul Potter, A. Cuyp, A. van de Velde, K. Dujardin, and many others—are unrepresented. Mr. C. Roth contributes an exquisite little Van Goyen (69), painted in what is now almost a silvery monochrome; the far distance has an exquisite delicacy and suggestiveness which hardly any other Dutch landscapist could have attained by the same means. Mr. M. Colnaghi sends a charming Van de Capelle (91), showing—an unusual subject for this artist—a winter canal-scene, in which the sombre atmosphere, heavily charged with snow, and the dark transparent ice, overshadowed by bare trees, are rendered with a mastery such as Aart van der Neer never attained in this, one of his favourite subjects. The same collector contributes an admirable "Interior of Delft Cathedral" (92), by E. de Witte—rich and luminous in its sobriety of colour, and without a trace of the dryness so hard to avoid in such subjects. With the river-piece of Van Goyen should have been mentioned that of his imitator, Salomon van Ruysdael (103), which, however, in the rendering of storm-clouds and agitated water, comes unusually near to the manner of his more famous nephew Jacob. The far-distance, lit up with a brighter light than the overshadowed foreground, is sufficiently characteristic of the elder master to justify the attribution to him. Of the numerous specimens attributed to Jacob van Ruysdael, Lord Wantage's noble landscape (67) is, we think, notwithstanding its signature, a fine Everdingen; especially characteristic of that painter are the pervading grey-buff tint of the whole, and, above all, the spongy texture of the rocks. It would be difficult to render with more subtle and unobtrusive truth a frothing cascade and the complicated eddies produced by its fall into the pool beneath. Fine and undoubted specimens of J. van Ruysdael's art are Nos. 76, 106, and 111. A famous Hobbema is Lord Wantage's "Water-mill" (71), which has all the merits and drawbacks characteristic of a sympathetic and highly-skilled master, whom it has of late years been somewhat the fashion to overrate. There is here, as in many other instances, a lack of unity and concentration in the composition; but nothing could well be finer than the pool which receives the overflow of the mill-stream, with its exquisite reflections of red-roofed cottage, sombre trees, and plashing water.

We pass over, for lack of space, examples of the art of Philip Wouwerman and Jan Both, besides a whole group of remarkable works by Fyt, Hondecoeter, and Jan Wenix the younger.

The examples of the schools of France are, as usual, few though interesting. The sixteenth and seventeenth centuries are illustrated; but of that prolific eighteenth century, which there is still in England a certain tendency to under-rate and to misinterpret, there is absolutely nothing in the galleries. Lady Lindsay's so-called "Isabella of Portugal" (56), attributed to François Clouet, is an unusually good specimen of the school of that master. The rendering of the wonderfully delicate, almost diaphanous, hands closely recalls a striking feature of the famous portrait representing Charles IX.'s consort, Elisabeth d'Autriche—one of the two or three absolutely authenticated specimens of the art of Clouet III. which adorn the Louvre. But, on the other hand, the execution in many passages, and especially in the elaborate costume, has not the exquisite firmness and finesse which alone would constitute a justification for the attribution to the court-painter of the Valois. Claude Lorrain has hardly ever been seen to greater advantage at Burlington House than on the present occa-

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sion. Those jealous for his glory must, however, feel impelled to deny the authenticity of Sir W. W. Wynn's "An Embarcation" (136), the sky of which is altogether preposterous in its opacity and hastiness of execution; the picture, being indeed, in every respect unworthy of the master. The "Enchanted Castle" (137), contributed by Lord Wantage, is a masterpiece of cool silvery brightness and atmospheric truth, especially in the middle and far distance; that passage of the picture which shows rocky hills and woods, in a luminous haze, extending far away towards the sea, has never been surpassed by the painter. It is on such ground that Claude, seeing with his own eyes, and thoroughly convinced—though he may and does idealise and even conventionalise, according to the fashion of his age—rises superior to his great posthumous rival, Turner; while the latter, when he discards emulation and imitation, and bases his painted poems on a solid substratum of realistic truth, towers, at his best, above competition, both as a craftsman and an imaginative artist. The Queen's "Europa" (130), from Buckingham Palace, is a Claude of more than average excellence, which might command our admiration were it not completely overshadowed by the work just mentioned. Lord Landsdowne's small "Seaport" (133) is brilliantly, if somewhat sharply, lighted. It bears a very close resemblance to a similar sea-piece of much larger dimensions in the National Gallery. CLAUDE PHILLIPS.

EGYPT EXPLORATION FUND.

M NAVILLE'S LECTURE ON "BUBASTIS AND THE CITY OF ONIAS."*

THE mounds of Tel-el-Yahoodieh, near the railway-station of Shibeen-el-Kanater, have already attracted the attention of several explorers. Whence did this name come? To what time belonged the tradition from which it originated? Such are the questions which occurred at once to their minds. Several distinguished archaeologists, Mr. Greville Chester, Dr. Grant, and Prof. Hayter Lewis (to the last of whom we owe a very interesting description of the place) were also led to make researches there by the remarkable discovery of inlaid fragments and enamelled tiles of which the British Museum has a large collection. The only excavations of any importance made there are due, however, to Mr. Emile Brugsch-Bey, one of the keepers of the Boolak Museum, who discovered the remains of the buildings from which the fellaheen had broken the decorative fragments which are still sold in great numbers by the dealers of Cairo.

Mr. Brugsch has lately published the results of his investigations in a paper called "On and Onion." The conclusion to which he comes is that Tel-el-Yahoodieh was, as its name indicates, a settlement of Jews who fled before the persecution of the king of Syria, Antiochus Epiphanes, and who were well received by Ptolemy Philometor and his wife-sister, Cleopatra. The king gave to their leader, the high-priest designate, Onias, a territory in the Heliopolitan nome; and the settlement was called, from his name, Onion. Mr. Brugsch goes further. He considers that Tel-el-Yahoodieh was a Heliopolis, and, in fact, the true city of that name—the other, near Cairo, having been destroyed by the Hyksos and not rebuilt.

The obscurity of these various questions induced me to begin my excavations last winter with Tel-el-Yahoodieh.

Travellers going from Cairo to Suez see in the distance, near the third station from

Cairo, the high mound of Tel-el-Yahoodieh, which it is unnecessary to describe anew. It is enough to say that it has all the appearance of a fortress. Its length is about half a mile from east to west, and its width a quarter of a mile from north to south. The eastern side towards the Ismailieh canal consists of two artificial hills higher than the rest, behind which the sand of the desert seems to have been purposely heaped up. In the middle is a deep hollow or trench, which certainly was an entrance. From the two hills start the walls of the enclosure, which are double, the space between having been filled in with sand. They seem to have had limestone basements, most of which have been quarried out by the natives. No mound in Egypt seems to have been so thoroughly ransacked as Tel-el-Yahoodieh. While we have still some remains of walls which may be forty or fifty feet high, in other parts the digging for "sebak" top-dressing has gone down to the very sand of the ghezireh, or island, on which the city was built. There must have been very different levels in the city inside the enclosure, the part near the eastern hills being considerably higher than the site of the ornamented chamber of Rameses III. Unfortunately, nearly everything has been destroyed by the fellaheen, and there is hardly anything left of the monuments indicated on the plan in Prof. Hayter Lewis's paper. The most interesting objects found in the course of Brugsch's excavations were dug out of a small mound in the longer axis of the city, but more towards the western side. The mound was from 24 to 30 feet in height, and near it the Arabs had found fragments of columns and pillars, and traces of an alabaster pavement. Having cleared as much as remained of the pavement, Brugsch found a great number of tiles and porcelain fragments, and nearly 4,000 of the enamelled disks which are the style of ornament peculiar to the place. The whole was unfortunately thrown into such confusion that it was impossible to recognise the original plan. When I went there last winter, the destruction had been carried still further, and the mound had nearly disappeared. All which remained was the mud platform on which had stood the building of Rameses III., and a great number of the alabaster paving-blocks, besides a few bases of columns in red granite bearing the cartouche of Rameses III. I cleared the platform all round, and I cut through it in order to see whether it rested on an ancient construction; but without any result.

The building which stood on that small platform must have been of a very peculiar character. It was entirely decorated with those beautiful enamelled and inlaid tiles of which only fragments are now left. The subjects which they represented were either purely ornamental (plants or animals) or they were historical, i.e., they were inscriptions with the name of Rameses III., representations of his feats of war, and of the prisoners whom he brought to Egypt. The disks, of which there are such a considerable number, seem to have adorned the friezes of that small chamber, which must have been a magnificent piece of art. When was this chamber made? Here arises a very difficult question. It is a fact that a great number of these disks bear Greek letters on the back, especially A and E, while others, and especially the tiles, have purely Egyptian signs. The Greek letters clearly indicate foreign workmanship, which cannot be attributed to an earlier date than that of the Saites, and very likely the Ptolemies. On the other hand, it is clear that the monument was erected by Rameses III. The bases of columns which are still extant, and the inscribed fragments which are met with on the Tell or in the houses of the neighbouring village, not only bear the name of Rameses III., but also the character of the

monuments of his period. It would have been extraordinary that Saite or Greek kings should have built with such care and, apparently, at a great expense, so beautiful a monument to one of their predecessors. My conclusion is, therefore, that the famous enamelled chamber of Rameses III. was built by himself; and that, as it probably suffered in some of the numerous wars or invasions which swept over the Delta, it was repaired, and the ornamentation was renewed in the same style under subsequent kings, perhaps even of Greek origin. It is remarkable how very like some of those tiles are to the monuments which have been lately discovered at Susa. However, that style cannot be considered as of foreign importation. I remember having purchased at Khataanah in the Delta part of a cartouche of Seti I., which was worked in enamel in exactly the same way.

In going to Tel-el-Yahoodieh, I desired to solve two historical questions—How was the city named in Egyptian? and how far could the tradition be trusted which considered it as the site of the city built by the high priest Onias? Unfortunately, the scanty hieroglyphic remains which were found on the Tell do not give us any name. Most of the monuments are arranged on a line going from east to west, where the mound is lowest, and where I should not wonder if there had been an avenue leading to the temple of Rameses III. The most ancient are of Rameses II. One is a single statue of natural size without any head-dress. It was on the left side of a door. The inscriptions speak of the king as the friend of Set. The name of the god has been erased, but is still visible. The other is a monument consisting of two figures, where Rameses II. is seen with a solar disk on his head. The head of the other statue has been broken off, and carried by a fella to his house in the village, for a doorpost. Neither entreaties nor promises of bakshish would induce the man to take it out of the wall and let me read the inscription. However, there is no doubt that the head was that of Harmakhis, the Rising Sun, and that it is he who pronounces the following words: "King Rameses, giver of life, I am thy venerable father, the lord of the beauties . . . thou art prosperous like Tum in the Great Hall . . . (like) Khepra every morning crowned on the throne of Ra in the vestibule of Tum. I am protecting thy limbs every day; thy might and the power of thy sword is above all lands. Thy hand is never opposed in all countries, King Rameses, friend of Harmakhis, the great god."

Besides the monuments of Rameses II., there are blocks which may have supported sphinxes with the name of Rameses III.; and towards the east, where there was very likely a doorway, is a column with the name of Menephtah, the son of Rameses II.

It was in this part of the Tell that I made the best discovery. I noticed a block with hieroglyphs, the corner of which stood out of the rubbish; and when I had cleared it, I found that it bore the name of a king who at present is unknown in the hieroglyphical lists. This king clearly belongs to the family of the XXIInd Dynasty (Bubastites). The form of both his names points to it. This red granite block, the surface of which is rectangular, about one yard square, the height being about half of the side, was certainly destined to bear the statue of a king or of a god. On the front side, the king is twice represented kneeling, facing his cartouches, which are in the middle. He is making offerings of oil, and of the "ut'a" (the holy eye), to the god or king who was above, the name of whom is not given. On each side there are two men with raised hands in the attitude of worship, each having under his arms one of the cartouches of the king. These cartouches are the following:

* Delivered in the large room of the Society of Arts, December 23, 1887.

Ra user ma sote p en Amen, which is his coronation name; and *Aouput Si Bast Meramon*, which is his proper name. This coronation name was borne by several kings of the XXIInd and XXIIIrd Dynasties, and especially by the most powerful of them, Osorkon II.; while the qualification of *Si Bast*, in the proper name, points to a Bubastite origin. We know two princes of the name of Aouput. One is the high priest of Amon, first general of the king, the son of Sheshonk I., the first of the Bubastites. This Aouput is the priest who took part in the restoration of the royal mummies found at Deir-el-Bahri. His name has been found once or twice. He may be the king of Tel-el-Yahoodieh, but I think it is not likely. I believe we have to consider the new king as one of the local princes who fought against the Ethiopian invader, Piankhi, B.C. 750. The conqueror in his inscription mentions all the petty kings who made war against him, and one of them is called the king Auput, who occupies the cities of Tentremu (the fish-city) and Taan, neither of which have yet been identified. His name is always included in a cartouche, as well as that of Osorkon, the prince of Bubastis, and that of Namrath—three names of the family of Sheshonk; a fact which indicates that Piankhi considered them as being of royal blood.

Who was the founder of the city? Although we have found no cartouche of that epoch, it is likely that the first settlers belonged to the time of the XIIth Dynasty. It is a curious fact that a considerable number of the small pots which are found by the natives in different parts of the Tel are exactly of the same pattern as those discovered at Khataanaah two years ago, and which, from the style of the scarabs found with them, have been attributed to the XIIth and XIIIth Dynasty. I must say I do not feel so confident about the age of those small black pots with white ornaments as I did at Khataanaah, because at Khataanaah there were monuments of the XIIth Dynasty, and especially the remains of a temple; while at Tel-el-Yahoodieh there is nothing pointing to such an early epoch. However, at Tel-el-Yahoodieh, it is very possible that the monuments may have disappeared like many which were seen a few years ago. Brugsch noticed, for instance, several stones inscribed with the name of Seti I., of which I did not see even a trace. However, one thing seems certain—it is an important point to which I shall refer further—there are no remains of the XVIIIth Dynasty, that line of great kings and conquerors. There is no more trace of them than at Bubastis.

It is a curious fact, also, that it was impossible to discover the name of the ancient city. The only geographical names found there are those of Heliopolis, to the nome of which it undoubtedly belonged. Generally speaking, geographical names occur much more abundantly on monuments of later date—especially on tablets of the Ptolemies—than in inscriptions of the Pharaohs. Besides, we have no monuments of a character likely to furnish us with the name of the place, such as dedicatory statues of priests and officials. The Pharaohs, like Rameses II., prefer in their religious inscriptions to mention the great gods like Amon, Tum, or Set, rather than the local divinity of each individual place. Thus, at Tel-el-Yahoodieh we have Set (who is found everywhere in the Eastern Delta) and Harmakhis, who was the god of Heliopolis and the god of the nome. If we had discovered a Ptolemaic inscription, we should certainly have found the local god mentioned, if there was one.

DR. SCHLIEMANN'S EXPLORATIONS IN CERIGO.

WE learn that Dr. Schliemann will leave Athens, on January 27, for a three months' journey of exploration in Egypt, in company with Prof. Virchow. Before the arrival of the latter, Dr. Schliemann intends making a thorough study of the topographical points of the old town of Alexandria.

A report on the remains of the ancient Temple of Aphrodite in Cerigo has been sent by the discoverer to the Berlin Society of Anthropology. A fuller description, with plan and sketches, will appear in the *Mittheilungen* of the German Institute for Archaeology at Athens. Meanwhile, we are enabled to state that the site of the old temple is identical with that of the Church of the holy Kosmas. It is situated nearly in the centre of the enclosure walls of the old town of Kythera; and it appears that the stones of the ancient sanctuary almost sufficed for the erection of the church. The temple was a closed structure made of tuff-stone, with two rows of Doric columns, four on each side, of extremely archaic style. They are all still preserved in the church, with their capitals and ornaments; but only two of them, as well as the base of a column, are now *in situ*. The columns, also, are of tuff-stone.

On a hill-top in the neighbourhood, which is about thirty metres higher, there are remain of Cyclopean fortifications. Dr. Schliemann thinks they cannot be older than the seventh century B.C., seeing that he did not find there any potsherds for which a higher age could be attributed. All former excavators have sought for the temple of Aphrodite on the lower terraces of the hill-range, but in vain. When digging there, Dr. Schliemann laid bare a mass of large building stones; but these appear to belong to a wall-tower of the Macedonian period. The great enclosure wall ("peribolos") of the town, which is formed of the same material and is in the same architectural style, evidently dates from that epoch. For a long time this wall has been used by the inhabitants as a convenient source of building material; nevertheless, there are still considerable remains in several places.

In the old harbour-town of the island, at Skandeia, Dr. Schliemann also made excavations, but without finding anything of interest. There are nowhere else any artificial mounds to be seen in Cerigo.

OBITUARY.

ROBERT HERDMAN, R.S.A.

WE regret to record the very sudden death of Mr. Robert Herdman, one of the best known and most accomplished members of the Royal Scottish Academy, which occurred at Edinburgh on January 11.

Born about 1829, a son of the minister of Rattray, Perthshire, he was designed for the Scottish Church, and, with this view, attended a theological course in the University of St. Andrews. But, his attention having been turned to art, he came to Edinburgh, and studied in the Trustees' Academy under Robert Scott Lauder, to whose instruction many of the best recent and living Scottish painters owe so much. In 1854 he won the Keith prize and the bronze medal of the Scottish Academy; and that body acquired a series of studies from the old masters which he executed during a residence of studentship in Italy which followed.

Mr. Robert Herdman was a liberal contributor to the exhibitions of the Royal Scottish Academy, of which he was elected associate in 1858, and full member in 1863; and his works were also frequently shown both at Burlington House and at the Grosvenor Gallery. They include subject-pictures, mainly from Scottish history; cabinet-works, usually of single

figures, idyllic or classical, treated with great delicacy and transparency of colouring; and a few landscapes, chiefly in water-colour, besides a considerable number of flower-studies. Mr. Herdman was, however, perhaps best known as a portrait-painter; and, in this department, he was most successful in his renderings of female grace and beauty, though such male portraits as "Dr. David Laing," in the Scottish National Portrait Gallery, and "D. O. Hill, R.S.A.," in the library of the Royal Scottish Academy, are thoroughly successful works. He is represented in the National Gallery of Scotland by a painting of a Roman peasant mother, and by an important subject-picture of a dying Covenanter, "After the Battle." His style was characterised by well-considered composition, careful execution, and by pleasing, sometimes powerful, colouring.

Personally Mr. Herdman was a man of wide information, and very considerable and varied culture. In manner he was singularly urbane and courteous; and certainly both Scottish art and Scottish society have suffered a severe loss by his death.

NOTES ON ART AND ARCHAEOLOGY.

MR. W. B. RICHMOND, painter; Mr. E. Onslow Ford, sculptor; and Mr. Arthur W. Blomfield, architect, have been elected associates of the Royal Academy.

It is proposed to form a Scottish Archaeological and Historical collection in connexion with the International Exhibition to be opened at Glasgow in May of the present year. This collection will be twofold—(1) general, of objects illustrating the history and development of Scotland from the earliest times, including prehistoric implements, armour, early printed books, historical portraits, &c.; and (2) special, of objects associated with the Stuart family and with the city of Glasgow. The collections will be placed in a fireproof building, separate from the main exhibition, and will not be open after dusk. All expenses connected with the transit of objects lent will be defrayed by the committee, of which the secretary is Mr. James Paton, Corporation Galleries of Art, Glasgow.

A GENERAL meeting of the Society for Preserving the Memorials of the Dead will be held in the rooms of the Archaeological Institute, Oxford Mansions, on Thursday next, January 26, at 4 p.m., when Mr. J. Lewis André will read a paper on "The Union of Sepulchral with Religious and Allegorical Art," illustrated by cartoons.

M. CHARLES COUSIN, author of the *Voyage dans un Grenier*, announces another volume of similarly luxurious character, to be called *Raconters illustrés d'un Vieux Collectionneur*. It will contain fifty plates representing etchings, photogravures, and coloured reproductions of pottery, rare bindings, &c., as well as numerous autograph letters. The book—which is issued in three editions, the cheapest at 150 francs—will be published in the course of the present month by the Librairie de l'Art.

A MEETING of the Chester Archaeological Society was held on Monday, January 16, at the Grosvenor Museum, when a paper was read by Mr. E. P. Loftus Brock on "The Bearing of the Recent Discoveries of Roman Remains upon the Question of the Age of the City Walls." The paper was succeeded by a discussion. Mr. Brock mainly followed the line of argument which he has adopted in his correspondence with Mr. Watkin in the ACADEMY. Mr. Watkin, who was present, did the same, as far as the limited time (fifteen minutes) allotted to each speaker would allow. He was supported by Mr. Shrubsole and Prof. McKenny Hughes, and to a considerable extent by Dr. Hodgkin

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of Newcastle. On the other hand, Mr. W. de Gray Birch supported Mr. Brock, chiefly drawing attention to what has been styled the "ecclesiastical" stone. Sir J. Picton was out short, owing to the limited time, in the midst of reading a written reply to Mr. E. W. Cox, on a redoubt on the Roodeye. Several gentlemen in the body of the room asserted that the section of the walls, as shown by Mr. Brock, was entirely erroneous and misleading, though the city surveyor claimed its correctness. The general opinion was that the question of the walls remained *in statu quo*.

THE STAGE.

STAGE NOTES.

FOR the artistic world, much more distinctly than for world of "mashers," *Frankenstein* at the Gaiety is the show of the Christmas season. We do not say that it is the show for the "earnest person," or for the academic student, or for the purely intellectual who can never unbend. But it is a delight to the eyes—if your eyes happen to be cultivated. There are beautiful colours in it, and pleasant song, and exquisite dance. And if the words are not always very witty, and if the thread of story is exceedingly slight—and we confess the piece's weakness in both of these matters—the true dramatic talent of the company as a whole, the admirable fooling of such men as Mr. Lonnen and Mr. Charles Ross, must be set to the good in the account. And then there has still to be reckoned what we may call the main features of the entertainment. These are, first, the genius (for it is hardly less than genius) of Mr. Leslie, distinctly the most varied burlesque actor since Robson, the most infinite in resource, the most endowed with the humour that is close to pathos; then the extreme piquancy of Miss Nellie Farren, who gets younger, it would seem, every five years or so, and must be a favourite with the next generation, as she has been a favourite of the last; then the singing of Miss Marion Hood, which has style and feeling in it; and the dancing of Miss Sylvia Grey, who is below her mark only in the first act, but who, later on, dances a dance the execution of which Lancet's Mdlle. Sallé—the great dancer of the time of Louis Quinze—might have envied, and Taglioni's father (who was the most "difficult" person in the world) might have praised. Then again there are the dresses. The audacity of Mr. Percy Anderson (who designed, by-the-bye, the dresses for the Queen's *tableaux vivants* the other day) is remarkable; and still more remarkable is his success. We mean this as regards colour, but it is about as true of line, for where drapery has to be employed it is disposed exquisitely; where withheld, it is withheld rightly. It is impossible to describe to the lover of beautiful things—any more than to the public which does not look at these things with the real eye—even a small part of what this gentleman does in the way of unfamiliar, and yet, as it proves, justified, combinations of colour. Doubtless he would consider Miss Sylvia Grey's dress of deep canary, wreathed with masses of violet flowers, one of his very simplest effects. It is, however, very lovely, and worth mentioning. The success of the piece is assured, though we do not know that it is the best things in it which have contributed most to its popularity. It will run until the London season is very far advanced.

MUSIC.

RECENT CONCERTS.

LAST Saturday afternoon Haydn's Quartet in A (Op. 20, No. 6) was given for the first time at the Popular Concerts. The set, published in

Paris as Op. 20, but in Berlin as Op. 16, are called in Germany, from the picture of a sun on the title-page, the Sun Quartets. The last three finish up with fugues, one in two, one in three, and one in four subjects. Haydn, who had studied Fu' Gradus from early youth, knew how to combine themes, and how to invert them in all sorts of ways. And on one side with his learning, on the other with his geniality, he wrote fugues pleasing alike to pedagogue and to dilettante. The fugue is ordered to be played *sotto voce* until the fourth bar from the end, when "a sudden forte and a vigorous unison" give us an excellent sample of the master's humour. The performance of the whole work by Mdlle. Norman-Néruda, and Messrs. Ries, Straus, and Piatti, gave the utmost satisfaction. Miss Fanny Davies performed Beethoven's Pianoforte Sonata in D (Op. 10, No. 3). There was some very good playing in the first and last movements; but the wonderful largo was at times rough, and the minuetto taken at too rapid a rate. Mdlle. Henschel was the vocalist, and her singing, together with Mr. Henschel's pianoforte accompaniment, was much appreciated. The programme concluded with Beethoven's Septet.

On Monday evening a Pianoforte Trio in E minor by Mr. J. A. Dykes, son of the late well-known Rev. J. B. Dykes, Mus. Doc., was produced. The composer, who is quite young, studied at Frankfurt under Mdlle. Schumann and the late Herr Raff. There is spirit in his music, and—what one would naturally expect—strong traces of the influence of the masters of the romantic school. The first movement contains clever writing, but it is somewhat dry. The Scherzo appears to us the most successful movement, but over long. The adagio is only an introduction to the finale, which is very light and not altogether free from the commonplace. At the close of the performance the composer was summoned to the platform. His future career will be watched with interest. The work was interpreted by Miss Fanny Davies, Mdlle. Norman-Néruda, and Signor Piatti. After a song, sung by Miss Bertha Moore, the rest of the programme was devoted to Schubert's Octet. There was a good attendance.

On Monday afternoon, Mr. V. de Pachmann gave a pianoforte recital at St. James's Hall. He opened with a Bach Fugue in A minor. His reading of it was free from affectation, and his technique clear and crisp. He next played Beethoven's seldom heard Sonata in F (Op. 54). His interpretation was, on the whole, good; but he was evidently too much bent on making his audience hear and feel every nuance. It was, however, the best piece of Beethoven playing which we have heard from him. A graceful Romance by Mdlle. Pachmann was given with exquisite finish. After Mendelssohn's Scherzo à Capriccio, and a few short pieces by Chopin, the pianist performed for the first time Chopin's Allegro de Concert (Op. 46). This formidable piece was given a short time ago by Mr. Max Pauer, but we could find little to admire in it. Mr. Pachmann, however, presented it in quite a new light. For him the mechanical difficulties seemed child's play; and the technical or virtuosic element no longer preponderating, one could catch the spirit of the music. It is not one of the composer's happiest inspirations, but what there was to bring out was fully brought out. Mr. Pachmann showed himself in all his strength, and more than sustained his great reputation as an interpreter of Chopin. The applause at the close was most enthusiastic, and well he deserved it. Another success was his rendering of Henselt's "Danklied nach Sturm," a wonderful piece of pianoforte playing both as regards tone and mechanism. The least satisfactory performance of the afternoon was

Schumann's "Warum." The reading was false in sentiment. After concluding his programme with Liszt's Polonaise in E, Mr. Pachmann remembered that he had forgotten Henselt's Toccatina; so he sat down and dashed it off with wonderful grace and lightness.

M. Gustave Pradeau gave the first of four Schumann Recitals at Prince's Hall on Tuesday afternoon. The programmes comprise all Schumann's great works, besides many of the shorter pieces. The first included the Sonata in F sharp minor (Op. 11) and the Fantasia in C major (Op. 17), so that the pianist was determined from the outset to show the extent of his powers. Of M. Pradeau's previous career we know nothing. He may be an excellent teacher and a fair musician. But until he can play a piece without rushing along like a war-horse, without making false notes at almost every step, he will be wise not to play in public. At first we were disposed to make every allowance for possible nervousness; but there was no improvement, and the second movement of the Fantasia was simply excruciating. M. Pradeau is either unconscious of his defects, or cares not what may be said of him. Our duty is plain. In the interest of the public we feel bound to say that this first Schumann recital was a painful exhibition.

Mr. Henschel introduced at his ninth concert on Wednesday afternoon an early work of Brahms. This was the Serenade in D (Op. 11) for orchestra, begun in 1859 and produced in 1861. Dr. Deiters, in his biographical sketch of Brahms, tells us that the composer had now sown his (musical) wild oats, and that this work represents his first serious attempt at being moderate. He is careful as to form, that it shall be clear; as to development, that the parts shall be well balanced; and the reminiscences of Haydn and of Beethoven show how earnestly he must have taken these men as models. The Serenade consists of six movements. In the opening allegro we have simple themes, careful elaboration, and a highly effective coda. This is the strongest of all the movements. There are many interesting things in the following scherzo, but the effect as a whole is patchy. The adagio, very Beethovenish at times, is full of graceful thematic treatment and delicate orchestration à la Schubert. The minuet, or really minuet and trio, are simple yet characteristic. The second scherzo is Beethovenish to an extreme. The final rondo is full of life. Father Haydn's spirit is felt in many a passage. There are connecting links harmonic and melodic between this rondo and the opening movement which lend to the whole work an apparent unity. The Serenade must be considered remarkable in many ways, but specially interesting as it shows us the composer at an early stage of his career just as we are about to hear the latest work from his pen. We refer to the Concerto for Violin, Violoncello, and Orchestra, by Brahms, to be produced by Mr. Henschel next month. The performance of the Serenade was not always so careful in phrasing or delicate in tone as one could have wished, but some parts were good. The programme included a Bach Overture, a Molière Concerto, played to perfection by Signor Piatti. Mr. E. Lloyd sang an air from "Euryanthe" and "Lohengrin's Farewell to Elsa" with immense success.

J. S. SHEDLOCK.

MUSICAL PUBLICATIONS.

The Technique of Pianoforte-playing, &c. By H. Germer. (Novello.) The author, commencing with five-finger exercises, gradually leads the pupil up to the Chopin-Liszt stage. In less than one hundred pages, he manages to give an immense quantity of most useful material. A good teacher would, however, still

be necessary to select the exercises, and to say when they should be changed. The second part of the book treats of musical ornamentation; and, besides explanations, there are illustrations. Here the student will find great profit without the assistance of a teacher. Herr Germer, in the section on "Trills," says, with respect to a certain passage in Beethoven's Op 35, that it *must* be played as he indicates. Dr. Bülow, however, who is also an authority, plays it in a different manner. The third part of the book deals with tone-production. The translator's note, giving explanation of some new terms, must be carefully studied; without this, many of the sentences would confuse the reader. Indeed, the translation itself is not all that could be desired.

The Opera Guide. By E. Barker. (Griffith, Farran & Co.) This little book professes to give a concise description of the plots of over sixty operas. Moreover, the names of some of most important, or most admired, personages in each are named, with, occasionally, a line or two of musical comment. The idea is a good one, but, unfortunately, the guide proves unsafe. Mr. Barker tells us that Mozart was eighty years old when he wrote "Die Zauberflöte"; that "Siegfried" is the second part of Wagner's Tetralogy; that in "Fidelio," "Fidelio and Rocco are set to dig the grave." So much for his facts. He tells us that "Fidelio"—which seems to be condemned by the nature of the music—will always receive the admiration of connoisseurs; that "it would be difficult to mention any part of the score of 'Lohengrin,' the merit of which is upheld by general consent"; that the passage most generally admired in "Siegfried" is the scene in which the hero joins the broken pieces of his father's sword. So much for his opinions. He writes Gluck for Gluck; Tafner for Fafner. So much for his spelling. From these specimens, it will be seen that Mr. Barker is, as we have said, no safe guide.

MUSIC NOTES.

A FUND is being raised to found a scholarship at the Royal Academy of Music bearing the name of its late Principal, Sir G. A. Macfarren. The first list of subscriptions, including many names of well-known musicians, has been published. Mr. Alfred H. Lyttleton, 1, Berners-street, is hon. treasurer.

THE Crystal Palace concerts will recommence on Saturday, February 11. Several interesting novelties are promised for the remaining concerts of the series, viz., a Violin Concerto and a new Symphony by Dvorák; Brahms' new Concerto for violin, violoncello, and orchestra; a Cantata by Mr. C. T. Speer; a Ballad for chorus and orchestra by Mr. Hamish MacCunn; and "The Minstrel's Curse," ballad for declamation, with orchestral accompaniment by Mr. F. Corder.

STEPHEN HELLER, whose *Etudes* and short pieces for the pianoforte are universally known and admired, died last week at Paris. He was born in 1813. He was known at one time as a brilliant pianist. He settled in Paris in 1838, where he continued to live till the time of his death. He visited England in 1862, and played with Mr. C. Hallé at the Crystal Palace. In 1885 he was stricken with blindness, and was presented with a testimonial. Like Chopin, he wrote exclusively for the pianoforte; and his music is distinguished for grace, charm, and purity of style. It is not often heard in concert rooms, but all teachers know its value, and it forms part of every pianist's library.

HENRY HERZ, the once famous pianist and composer, also died last week at Paris at the advanced age of eighty-six.

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